

DES MOINES ART CENTER

GREENWOOD PARK

DES MOINES 12. IOWA

March 23, 1966

Mrs. Edith Halpert
Downtown Gallery
465 Park
New York, New York

Dear Mrs. Halpert:

Thank you for your letter about the Mattner drawing. We had reported exactly these same damages when it arrived here, as shown on our receipt to you (photo copy enclosed).

Our insurance was in effect from the time that it left the gallery, in any case, so that if we can establish that the damage occurred in transit or handling, there will be no problem in arranging payment for the restoration. Can you verify for us that the drawing was in good condition when it was picked up by Budworth for shipment?

The exhibition was indeed successful, for which much of the credit is due to your important loans. Unfortunately, the newspaper gave it only passing attention.

My thanks, again, for your generous assistance with it.

Very sincerely,

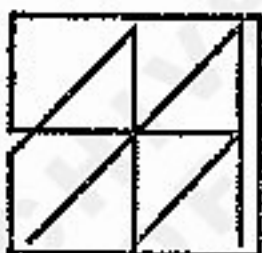


Donald M. Halley, Jr.
Assistant Director

DMH/pc

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ALLEN MEMORIAL ART MUSEUM



OBERLIN COLLEGE

OBERLIN, OHIO

March 17, 1966

Miss Tracy Miller
Secretary to Mrs. Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Miss Miller:

I am writing you again concerning the Master's Thesis I am doing at Oberlin College on Arthur Dove's life and works. I am especially interested in the early years and Dove's contribution as an important innovator of abstract art.

You were very kind to have sent the bibliographical information last November. It was very helpful.

I am planning a trip to New York for the express purpose of gathering information and gaining insight into Dove's work. My trip will also take me to Canandaigua, Geneva, Ithaca and Long Island, a rather full schedule, I admit. If I were in New York City on Monday, April 4 through Saturday the 9th, would it be possible for me to acquire the catalogues and photographs I asked about in November? Could I also perhaps speak to you or Mrs. Halpert, at your convenience, for a few minutes and by chance see the important Abstractions of 1910? I shall greatly appreciate any information or help you may be able to give me.

Sincerely yours,

Jan K. Muhlert

(Mrs.) Jan Keene Muhlert
Museum Assistant

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from both artist and purchaser involved. If it cannot be
substantiated after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

March 19, 1966

Mr. Donald M. Halley Jr.
Assistant Director
Des Moines Art Center
Greenwood Park
Des Moines 12, Iowa

Dear Mr. Halley:

The entire exhibition was returned to us on March 15th. I am referring to "Contemporary American Drawings". Today was the first opportunity I had to examine the pictures and I find that the Rattner ink drawing STUDY FOR "INTO THE NIGHT", 1962 is damaged, as indicated by my secretary, who checked in the return. The upper right hand side is badly creased, with the fold continuing all the way down to the bottom of the picture.

As you provided the insurance coverage, I am reporting this to you so that we can arrange to have the drawing repaired. Meanwhile, I will obtain an estimate from our restorer and will advise you accordingly.

I trust that the exhibition was a success and if you have any interesting clippings I would appreciate getting xerox copies, if convenient for you.

My best regards.

Sincerely yours,

EGH/tm

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LONDON W1

TELEPHONE: MAYFAIR 1139 · TELEGRAMS: AUDAX AUDLEY LONDON · CABLES: AUDAX LONDON W1

NEB/JCO

18th March, 1966

Mrs. Edith Gregor Halpert,
Director,
The Downtown Gallery,
465 Park Avenue,
New York, N.Y. 10022.

Dear Mrs. Halpert,

Thank you for your letter of March 15th. We are all very sorry to hear that you have been ill, and are pleased that you are recovering your strength. We have received your charges for the damaged pictures, and we are making an insurance claim. I am so sorry that the pictures were damaged, but however carefully packed they are here, anything can happen in transit. Please go ahead with the restoration.

After all the work and expense involved for both of us, I too am very sorry about the result of "Six Decades". The catalogue, as I think you will agree, was elaborate and heavy, and we spent a great deal on advertising and publicising the show. However, I hope you will reconsider your decision not to have shows abroad in the case of Ben Shahn, because in both exhibitions we have had a considerable success. We are most anxious to show him again.

Mrs. Cook has pointed out to me that owing to the fact that we split the consignment so many times on the return journey, the charges, ~~which we are enclosing~~, are very heavy. As you know, you undertook to pay the return journey. At the same time we are crediting you with the watercolour by Demuth which was sold in the show. I know that the whole project has been a tremendous expense to both of us, as our gallery costs about £2,000 a month to keep open, and on thinking back, the paintings were rather high in price for the London market, especially as, owing to ignorance, the British public are not very familiar with many of the artists concerned, although they are famous in the States.

With best wishes, from us all,

Yours very sincerely,

Nicholas E. Brown

* to follow when complete

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The following are all CHANGES of address:

PUBLICITY: Mr. Frank Getlein
2007 Citadel Pl. S.E.
Vienna, Va.

to

Mr. Frank Getlein, Art Editor
Washington Evening Star
Washington, D. C.

Mr. Robert von Berg
1675 Merwins Lane
Weston, Conn.

to

Mr. Robert von Berg
1675 Merwins Lane
Fairfield, Conn. 06403

Artforum
Box 1561
San Francisco, Cal 94101

to

Artforum
723 1/2 North LaCienega
Los Angeles, Cal. 90069

CUSTOMER: Mrs. Anthony Wilson
Delaplane
Virginia

to

Mrs. Anthony Wilson
1406 34th St. N.W.
Washington, D. C. 20007

Mr. & Mrs. J.W. Alsdorf
220 Chestnut St.
Winnetka, Ill.

to

Mr. & Mrs. James W. Alsdorf
301 Woodley Road
Winnetka, Illinois 60093

Mr. Richard M. Medura
61 Houghill St.
Springfield, Mass.

to

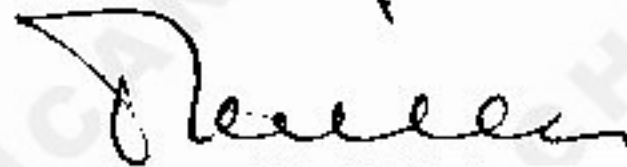
Mr. Richard M. Medura
609 1/2 Laurel Street
Springfield, Mass. 01106

Mr. John B. Marchison
1201 Main St.
Dallas 2, Texas

to

Mr. John B. Marchison
2300 First National Bank Bldg.
Dallas, Texas 75202

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Tracy Miller

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Council

ACPS

AMERICAN COLOR PRINT SOCIETY

March 5, 1960

Dear Mrs. Halpert.

This year Sonia Weller Howard at the ACPS Annual has been given to Bernice Hunter, a New York printmaker for "Sealodge" a color relief intaglio. Dr. Brittenbach from The Library of Congress served with a committee from ACPS in making the award. It is a strong abstract print which makes innovative use of form and color. It will make a very fine addition to The ACPS collection at the Museum.

Please excuse this belated notice of what transpired at the Jury but I have been opening a Henry Moore exhibition here at The Philadelphia College of Art and this has left me considerably off balance and behind schedule. We are all very pleased to have this award again this year.

Thank you and

Sincerely
Richard Hood

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Art. letter

6:30

GEORGE PEABODY COLLEGE *for* TEACHERS

NASHVILLE, TENNESSEE 37203

March 22, 1966

for Mrs.
9:50

Telephone 291-1500 Area 615

Mrs.

Mrs. Edith Gregor Halpert
Director, The Down Town Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

I was delighted to have the opportunity of speaking with you recently regarding your visiting Peabody College in June. The faculty of the Department of Arts, as well as the University Center faculty, are delighted that you will be with us at that time.

1
7 or 8 PM

I have taken the liberty of inquiring into the better connections from New York to Nashville on June 19. American airlines, flight 261 departs from Kennedy airport at 3:05 P.M. and arrives Nashville at 4:18 P.M.; A Braniff flight leaves the Newark airport at 4:45 P.M. and arrives Nashville at 6:28 P.M., stopping in Washington and serving dinner in flight.

We are hoping that we can schedule you to speak the evening of June 20 following the judging of "The Print in America" competition. We will arrange for appropriate lodging for you and meet you at your arrival June 19.

If you have any further questions, please feel free to write or call collect. With warmest regards and best wishes.

Very sincerely yours,

Her Burgart

Herbert J. Burgart, Chairman
Arts Department

HJB:ml

P.S. These flight times do not reflect any possible changes in daylight saving time, but as much as we can gather now, are a close approximation.

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RICHARD P. TATAR
103 OAKLAND AVE.
GLOVERSVILLE, NEW YORK

April 1, 1966

Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Att: Mr. Tracy Miller


Dear Tracy:

Thank you very much for the review from
The New Yorker.

Enclosed are a few pens which I thought
you might be able to use around the
Gallery.

With kindest regards, I remain,

Sincerely,


Richard P. Tatar

RPT:bhc
enc.

ACA *American Masters Gallery*

810 NORTH LA CIENEGA BLVD. • LOS ANGELES, CALIF. 90069 • OL 7-7280

KENNETH MOSKOWITZ, DIRECTOR
BERNARD C. SOLOMON, EXECUTIVE CO-ORDINATOR

April 6, 1966

Mrs. Edith Halpert
Downtown Gallery
Park Ave. at E. 57th. St.
New York, New York

Dear Mrs. Halpert,

This letter is to remind you that on my recent trip to New York you promised to send us paintings for our American show commencing June 15, 1966.

As you asked, I am writing this letter to confirm my request for these paintings which your director has on file. We would appreciate if these paintings could be here approximately June 1 so we may have time to get them cataloged and ready for the show.

Please confirm this letter as soon as possible. Thank you.

Very truly yours,

ACA AMERICAN MASTERS GALLERY

Kenneth Moskowitz
Kenneth Moskowitz
Director

KM/im

WHITNEY MUSEUM OF AMERICAN ART
22 WEST 54th STREET • NEW YORK 19, N. Y.

March 23, 1966

Mr. Joseph Rothman
Special Assistant Attorney General
State of New York
Department of Law
State Office Building
80 Centre Street
New York, N.Y. 10013

Dear Joe:

In reply to your memorandum of the 15th, I plan to attend your meeting on March 24.

In the meantime, may I submit the following comments on the proposed measure conferring immunity on experts:

I believe that it is a basic error to expressly exclude dealers from such immunity. There is no question that in many cases dealers are the most qualified experts on the works of certain artists, either through personal association as the artists' representatives, or through experience in handling their works. To take just one example in my own field, that of American art, if I want opinions on works attributed to such leading American artists as Stuart Davis, Yasuo Kuniyoshi, Ben Shahn, Charles Sheeler, Niles Spencer or William Zorach, I would naturally turn to Edith Halpert of the Downtown Gallery, who has represented these artists for many years, and has records of all works handled by the gallery.

I am glad to see that your proposed measure sets up a system of accreditation by the Board of Regents of the University of the State of New York or by a corporation formed or chartered by them for such purpose. However, I believe that the area of accreditation should be broadened so as to include all experts

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

C
O
P
Y

April 2, 1966

Mr. Bob Willoughby
946 Rivas Canyon Road
Pacific Palisades, California 90272

Dear Mr. Willoughby:

I am sorry to report that you were misdirected. William Harnett (born 1848) died in 1892 and certainly does not fit into the Stuart period under any circumstances and especially so in relation to his type of painting.

As I am not sufficiently familiar with the minor artists of the 18th and early 19th centuries, I can give you no information whatsoever.

Sincerely yours,

BGH/tm

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INTERNATIONAL DIRECTORY OF ARTS

INTERNATIONALES KUNST-ADRESSBUCH

EDITOR DR. HELMUT RAUSCHENBUSCH

DESSAUER STRASSE 6-7 · 1 BERLIN 61 (WEST-BERLIN) · GERMANY · PHONE 182144

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Dear Mrs. Halpert:

March 16, 1966

On January 9, 1962, you signed Contract No. 33389 with us for a 3x insertion contract.

Your half-page ad at the old address ran in our 7th edition thereafter (1963-64).

When you opened at the new address I was working on the Directory in California. In December, after I returned, I called to see you and the gallery and was told you were ill. In January, before leaving on a trip, I called again and Mr. Rose said you were away.

Since my return I have made several attempts to get your instructions on an insertion for the 8th edition (Volume I is off the press), since Volume II, which contains the Art Galleries' Section is going to press in Europe at the end of this month and will be published October 1966.

Since you signed a contract, our rates have increased, as you can see from the enclosed. However, instead of \$375 per page, you are entitled to a page at \$275 on your old contract; 2/3 of a page would be \$200 to you instead of \$250; and 1/2 page would be \$150 to you instead of the current \$185. Also, the new Directory sells for \$20 (I am certain you will want a copy) and this is included in your ad rate.

Please advise as to size of ad and copy instructions. Your gallery is much too important on the American scene to be omitted from the one and only International Directory. Your ad would be running for a minimum of two years. We now have readers in 124 countries.

Sincerely,
Edythe Polster
Edythe Polster
AMERICAN REPRESENTATIVE

Mrs. Edith Halpert
Downtown Gallery
Ritz Tower
57th at Park Avenue
New York City

P.S. The short-rate for cancellation is \$25.

THE MOST EXTENSIVE DOCUMENTATION OF THE WORLD OF ART IN OUR TIME

PERMANENT REPRESENTATIVES AT AMSTERDAM · ANTWERP · BARCELONA · BERLIN · BUENOS AIRES
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the items he purchased and I therefore am understanding to pay for the others myself, so that what we had recorded as sold will be covered under the circumstances.

March 27, 1966

Mr. David L. Hanson
Wilson and McIlvaine
120 West Adams Street
Chicago, Illinois 60603

Dear Mr. Hanson:

Enclosed please find the appraisal you requested. I regret that there has been such a great delay in connection with the report, but as I explained to Mrs. Booz, the Storrs exhibition came at a time which was the beginning of a period unequalled in my 39 years of running the gallery. First of all, there was great difficulty in assembling the material and the entire project was handled in an off-beat fashion, as objects arrived from Chicago and, after a long wait, from abroad, with many of the expenses charged to us, which is unusual. Another unusual factor was the unfortunate situation involving one of our employees whose tasks, among others, included recording all objects received. He became desperately ill during this period and, for your information, I am enclosing the actual receipts he had made at the time. You will note that the numbers are not in sequence and that no prices were listed, despite the fact that Mrs. Booz marked a catalog (or rather Michele did so). Because this work was handled automatically during all these years, it was assumed that all the entries were made in the stock book and that the original receipts had been sent to the owner. It was months later when this employee, whose name I am now removing from the receipts, went berserk that we realized what had happened. Naturally, we assumed that all this information had been forwarded to Mrs. Booz.

Subsequently, we moved from our old quarters at 51st Street to the above address. This involved working with packers, shippers, etc. and later complete remodeling in our new quarters, all of which covered a period of almost four months. Because of the incredible inefficiency of practically everyone involved in these projects - and I am sure you have been reading about the almost complete disintegration of help in New York - I became desperately ill and finally was obliged to resort to a very serious operation, fortunately most successful - but one which was completely debilitating largely due to all the problems mentioned, with the necessary supervision of the entire rebuilding program.

I am writing you this tale of woe so that you will understand why the Gallery, which was considered the most efficient in the field, has been so lax in providing the report. Now, with an efficient secretary and bookkeeper, we are settling down to our previous routine and are opening our second one-man exhibition this week and are operating on a regular basis once again. Under separate cover, I am sending you a complete report of the Storrs stock, expenses and sales. I regret that one of our new clients who purchased a number of items has not made payment for more than two of

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2021

THE HIGH MUSEUM OF ART

1230 PEACHTREE STREET N. E. / ATLANTA, GEORGIA 30309 / telephone 876-8232

GUDMUND VIGFEL, Director

March 24, 1966

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

Many thanks for your nice letter which I found on my return this morning after a week's absence.

You were certainly very kind to think of us in connection with a gift from one of your clients and we would be most happy to accept a work by Edward Stasack. I suppose that if your client makes a decision in our favor we could see a photograph of the prospective gift.

Is there any chance that the gift would be offered to us in time for a meeting of the Board's Executive Committee which passes on my recommendations? The meeting will presumably take place on the 12th of April and there is no telling when they will meet again.

I will again be in New York some time during the spring and you know I wouldn't miss an opportunity to visit The Downtown Gallery. I will look forward to seeing you again—it has been much too long.

With best wishes,

Sincerely yours,


Director

GV:ab

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or artwork is living, it can be assumed that the information will be published 60 years after the date of sale.

March 15, 1966

Mr. Vincent R. Arts
Chief, Fine Arts Section
Pennsylvania Historical and Museum Commission
Box 232
Harrisburg, Pennsylvania 17108

Dear Mr. Arts:

I am very pleased that you are planning to have an exhibition of the work of Charles Demuth.

In addition to the number of paintings we now have in our collection, I think it should be of interest to you to have someone come in to examine the photographic records we have covering a long period of years, containing a cross-section of his work, which had been placed by us since the 1920's. It would be almost an impossible task with our limited personnel to enumerate these paintings with all the necessary data.

In view of the fact that the exhibition is scheduled many months hence, may I suggest that you have someone from your organization refer to this material in the Gallery, which will supply not only the data in relation to each picture but also the names and addresses of the owners, who can be contacted as to their desire to lend these works for your exhibition.

If you will let me know when this can be attended to, we will get the material in readiness for your appointee. Incidentally, there are clippings, catalogs and other material which would prove of interest.

Sincerely yours,

EGH/tm

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March 16, 1966

Miss Audrey Koenig, Registrar
The Newark Museum
43-49 Washington Street
Newark 1, New Jersey

Dear Miss Koenig:

Some time ago, when you were returning Ben Shahn's TREE OF LIFE and we had asked you to deliver it directly to the artist, I had also asked that a receipt be sent to us showing that the delivery had been effected. In checking my records I find that I have no receipt either from you or Mr. Shahn. Would you be good enough to send me some official word on this so that I may close my files on the matter.

Many thanks for your courtesy.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

C: Ben Shahn

March 26, 1966

Mr. Robert Dorfman
38 North Main Street
Gloversville, New York

Dear Bob:

Mrs. Halbert tells me that she spoke to Mr. Schulman when he was here last and told him that she has hired a Business Manager, ~~he~~ ^{she} will take care of all of her affairs.

Therefore, rather than send a book up to you, she would like to have whatever material you have returned.

Many thanks for your courtesy and we hope to see you soon in any case.

Sincerely yours,

Tracy Miller

Mrs. Edith Halpert
New York, N. Y.

April 6, 1966

- 2 -

Dasburg's continuing devotion to cubism is very interesting to see. This he distills through the years until at last the drawings are only lines and the suggestion of forms, not too geometric, but done with a personal line expressive of his concern for delineation of the continuing, same, simple architecture and the bare landscape of Taos.

Will you help me in this ? I would like to begin to get the Fort Worth Art Association to think about acquiring paintings by Dove and Stuart Davis. Can you give me some ideas of what is available, sizes and either some transparencies, if you can lend them to me, or references to color reproductions in catalogues. There is no hurry on this, and I cannot say when either of these might be acquired, but I would like to work on it.

I do hope to see you sometime in the future, but at present there are no plans for being in New York.

Sincerely,



SBC:cld

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SAINT PAUL ART CENTER

30 EAST TENTH STREET

SAINT PAUL, MINNESOTA 55101

MALCOLM E. LEIN
Director

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may be published 60 years after the date of sale.

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York City, 10022

Dear Mrs. Halpert:

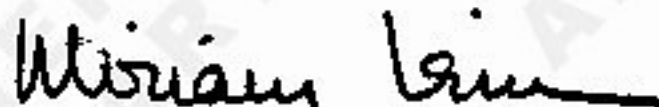
A great part of our regret at having to take down the Ben Shahn
Exhibition has been alleviated by the fact that we have decided
to keep "The Blind Botanist" for a major addition to our
Permanent Collection. The remaining drawings will be shipped this
week.

The exhibition was a great success and we were only sorry that
Mr. Shahn could not be here while it was on display.

Our new acquisition will be announced at the time of the opening
of DRAWINGS USA 1966. Bill Kienbusch chose an exciting show when
he so helpfully substituted for Mr. Shahn. Several entrants have
commented on Mr. Shahn's absence as a juror, but we are entirely
satisfied with the exhibition. Already it is booked to travel for
fourteen months.

We are enclosing our check for \$2250 (\$2500 less 10%). Thank
you so much for your help and interest. I remember with great
pleasure that afternoon we spent with you.

Sincerely,



Miriam E. Lein
Curator

30 March
1966



March 28, 1966

Mr. David L. Hanson
Wilson and McIlwaine
120 West Adams Street
Chicago, Illinois 60603

Dear Mr. Hanson:

COMPOSITION AROUND TWO VOIDS by John Storrs was considered by the majority of visitors the most desirable example of the artist's work - as it anticipates more than any of the others the sculpture of the current period. I would evaluate this at a minimum of \$2000. Also, it is the only existing cast of this subject.

You may consider this my official appraisal.

It occurred to me that another sculpture in the exhibition - entitled ABSTRACT FIGURE - which was closely related in concept, but somewhat larger, sold for \$3000. This is sufficient evidence of the value of the one mentioned above.

Sincerely yours,

(Date)

for to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

Hon. Louis J. Lefkowitz
Page Two

Despite the fact that at the very hearings conducted by you, many persons, including the French experts which you yourself had called to the hearing, testified that art dealers must of necessity be included among the categories available for qualification as art experts, the proposed Bill released by you to the press deliberately excludes art dealers as possible experts. This also flies in the face of the facts (a) that the Treasury Department and the Department of Justice have repeatedly used and are presently using the testimony of dealers provided by our Association as experts in litigations being conducted by them in which the authenticity and value of works of art are material, (b) that most definitive catalogues of the works of artists published in recent years, which are the "Bibles" by which authenticity is in the first instance judged, have been edited by dealers, (c) that it was the art dealer members of our Association which recently declared to be fake all of the paintings and drawings in a Miró exhibition at a gallery in New York which had been accepted and praised by many of the so-called "expert" critics, (d) that museum directors and curators, who are properly included in your proposed Bill as a category from whom experts must be chosen, are constantly consulting dealers on questions of authenticity and, accordingly, themselves realize that there are no categorical restrictions on where expertise may be found, and (e) that it is naive to believe that scholars and museum personnel are always free from monetary and other interests and that it is only dealers who might be subject to conflicts of interest in the rendering of conclusions. (For instance, Berenson did not accumulate his collection and acquire his villa in Florence from the proceeds of the sale of his books.)

In any event, I no longer wish to serve as a member of a Committee which is asked to pass upon action after it has been taken. Will you please, therefore, accept my resignation from your Advisory Committee and accept this also as notice that you will receive no further assistance or cooperation from the Art Dealers Association of America.

Our Association will continue in the future, as it has in the past, to express opinions about the authenticity or non-authenticity of works of art, and to take action based on its opinions, without the benefit of the immunity which has been the subject of discussion at your hearings. It will continue in the future as it has in the past to act in and for the protection of the public interest in the relatively few cases of fraud that appear from time to time in the art market. The Art Dealers Association is proud not only of its record in that respect but of the outstanding contribution which its members and other responsible art dealers have made toward establishing New York City as the center of the

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or scholar is living, it can be assumed that the information is published 60 years after the date of sale.

March 15, 1966

Mr. Nicholas Brown
The Leicester Galleries
4 Audley Square
London W1, England

Dear Mr. Brown:

I am sorry to be so late in answering your last two letters, but I have been quite ill for some time and finally went through an operation late in December. While this was most successful, I am recovering my strength very slowly as the doctors predicted and am way behind in my correspondence, among other things. Thus, I hope you will forgive the long delay.

Finally, the entire exhibition has been checked in with the exception of the Shahn CARNIVAL SCENE, which you are holding, but which we will need very shortly as an exhibition of the HIM series, which includes this painting, is to be held in New York.

The bookkeeper has called my attention to the extraordinary expense involved in the return of the various shipments from you. The Keating and the Budworth bills are outrageous. In addition, the O'Keeffe DARK PAINTING and her PIECE OF WOOD as well as Arthur Dove's YOURS TRULY and U.S.A. were also damaged. We have received estimates for the repairs, a copy of which is enclosed. Will you please get in touch with your insurance company regarding these damages, so that we may arrange to have them repaired as soon as possible.

Naturally, I am most unhappy about the entire situation, as we have had no remuneration whatsoever and, including my special trip to London, invested a tremendous sum of money in this exhibition. We are now arranging to discontinue exhibitions abroad unless all the expenses are taken care of by the consignee. We have already made such arrangements with two foreign galleries plus a guarantee of a percentage of sales or purchases. Since we work on a consignment basis, we really cannot afford taking such losses and therefore I am hesitant about undertaking a Shahn exhibition, which you requested. After we straighten out the current situation, we can discuss the Shahn matter. Incidentally, I have not as yet received the information on the 5 prints you listed in your February 23rd letter. As far as I know, they are not originals, but as soon as Shahn returns and now that I am functioning more efficiently, I will make sure that you get the data on these very shortly. Meanwhile, my very best regards and thank you for your patience.

Sincerely yours,

EOH/tm

RALPH J. SWANSON
R. JOHN SWANSON
JOHN F. BOEYE

SWANSON, SWANSON & BOEYE

LAWYERS
209 Coolbaugh Street
RED OAK, IOWA 51566

MAR 22 1966 RM

March 17, 1966

Telephone 2554

Look
488 Madison Avenue
New York, New York
10022

Gentlemen:

The undersigned represents Mrs. Jay Hoogeveen, who is presently employed as an art teacher in the Griswold Community School District, Griswold, Iowa.

Mrs. Hoogeveen has developed an idea for the use of bulletin boards for grade school classrooms. She is presently negotiating for the publishing of a book, the title of which is "Child Centered Bulletin Boards". The purpose of the publication is to show various grade school teachers ways in which a bulletin board can help create classroom activity and effective learning atmosphere for the children.

The published book will contain black and white photographs of bulletin boards and have a text accompanying each board explaining the technique used in creating it.

In the material she desires to use is a drawing of Gandhi by Ben Shahn on Page 60 of Look, the issue of August 25, 1964. Credit will be given to Shahn directly in the text.

Inasmuch as Look has apparently copyrighted their material, we feel that we should seek permission for the use of enlarging this picture. Mrs. Hoogeveen is more than willing to give credit for the use of the copyright material in the publication.

Awaiting word from you, we remain

Sincerely yours,

SWANSON, SWANSON & BOEYE

By:

John F. Boeye
John F. Boeye

JFB/va

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Gandhi
8/25/64
GPR-1

as to how the parties wish to divide their individual shares among themselves, and in case of default the law could presume that the royalty share has to be paid by the seller as the party favored most by any increase in value.

A special question is presented by machinations which aim at a depreciation of the values of works of art, and by donations.

As to the problem of depreciation which might appear as a *laesio enormis* manipulated by the parties to the contract, the following may be considered:

De lege ferenda the artist could be granted the privilege of setting—and having registered—a minimum price below which his work may not be disposed of. However, such a stipulation appears to be less practical than the conformity to the selling procedure used in the real estate business, where land itself is exposed to changes in value and the contractual sale price entails fiscal consequences. The legislator could provide for dependence of the registration on the affidavit issued by an expert as to the value of the work of art and for the filing of such affidavit with the application for registration. In countries where the fees of the notaries are adjusted according to the values transacted, the notarial attestation of the signatures on the instrument could be demanded. Thereby the law would have interested the notary or attestation official in determining the true value and in opposing any depreciation.

Also a voluntary auction would not cause the legislator to write many more articles into the law: It could be arranged in such a manner that the proprietor—the artist as the original owner or his successor in holding property to the work of art—apply for the annotation of the sale or auction in the register whereupon the certificate of the annotation as evidence of sole ownership would be handed in to the acquirer through auction; an association of several proprietors would hold the one and single certificate as proof of legal acquisition. An auction record would substitute the sale contract and the new acquirer would enjoy all the rights pertaining to registered full ownership.

Concerning the joint property of several persons, the shares of the individuals would have to be subject to registration. Also the mortgaging of an individual share could become legally valid only by registration of such mortgage. In this respect the somewhat paradoxical doctrine might find acceptance that the mortgaging of the object of creative art as a whole belongs in the field of transactions concerning movables while the mortgaging of its shares shows characteristics of real estate transactions. However, the paradoxical elements vanish with the consideration that the object of art as a total could be transferred into the other person's possession—as a mortgage—factually and physically while the mortgaging of a share could best be conveyed by registration.

Greatest importance has to be adjudged to the royalty rights of the artist as the creator of the work of art to be mortgaged: Due consideration will have to be given to the question, whether or not the aforementioned royalty right itself could again be mortgaged?

As to the artist's royalty right concerning the mortgaged work, the intention of the law must not be overlooked since it has been the legis-

lator's plan to provide a share of the sale price for the artist in case of a factual sale: His, the artist's, legal rights do not seem to extend to any financial loan with security (mortgaging of the work of art), but we might imagine that such a special provision could be inserted as well into the contract as into the register. It remains to be studied, whether or not too many security provisions might build up a hindrance to the marketability of a work of art. On the other hand, to be sure, the voluntary or enforced sale of a work of art through auctioneering appears as a form of sale contract which, *de lege ferenda*, is subject to royalty duties. The artist's right to royalty has no less priority than a mortgage; the legal stipulation could be envisaged that in the case of a forced sale by auction, registrations concerning a minimum sale price lose their validity. The authority in charge of the auction would have to deposit the royalty with the office of registration.

f) The royalty right is a financial right and doubtlessly mortgageable. By the registration of this mortgage right—in a special column of the register so that no confusion between mortgage rights concerning the work of art itself and of the royalty rights may occur—it becomes evident and safe against any counterproof. Since, however, the royalty right is a part of the copyright—related, by the way, to the author's right of protection of his name, against mutilation or change of his work—it cannot be transferred perpetually. The mortgaging has—*de lege ferenda*—the effect that all royalty payments will be credited to the account of the mortgagee until his claim be satisfied. Since the royalties are no salaries or part of a salary, mortgage-free minimum amounts are not to be considered. Transfer of a mortgage right also through further mortgaging shall be possible as in real estate property or patent rights.

g) The royalty right as a part of the artist's property would belong to his estate after his death. As in the case of literary or musical works, an extension of the duration of the legal protection could be fixed by law. The register would have to show the transfer of the royalty rights to the heirs.

Special problems originate with the sale of a work of art to a buyer residing abroad, further sales abroad and with an artist's emigration to a foreign country.

Various legalistic possibilities are to be envisaged by the country having established the registration of works of art:

The best but most unlikely development would result in a legislative action abroad whereby foreign countries establish an identical, or at least very similar, registration of works of art and recognize the original registration as the sole evidence *in foro*; reciprocal international agreements would have to be concluded for such purpose. This ideal development would, to be sure, entail the disadvantage that a work of art, registered in the United States, but actually owned e.g. by an Australian and kept in Australia, would always belong to the jurisdiction of the U.S. Register Office and its actions, although a transfer of the individual register to the foreign country could be made possible.

The conclusion of registration agreements with individual states that possess registration

procedures under the law seems more practical: In such cases contractual terms concerning the transfer of registrations from one country to the other, in case of the exportation of a work of art, could be worked out.

The most practical step, however, seems to be an international registration—with offices in Bern—to be based upon the national registration. The Bern office could either transmit foreign legal actions concerning the work of art to the domestic register office or—in case of an exportation of the work of art—it could take over the jurisdiction and become the common registration office in agreement with the laws of the country of origin and of the new *situs* of the work of art. A payment office for royalties would have to be organized in Bern.

Until the supranational registration be organized or similar registration offices abroad be established, an "Annotation of the sale abroad under settlement of royalty rights" might represent a satisfactory, transitional solution. Such a settlement clause would have to be signed by the artist under special formalities—the signature to be authenticated by a notary public—while the instrument itself would have to be filed with the registration office and the signature purchased by the contractual sum in settlement. For the domestic trade such a settlement must be regarded as *contra bonos mores* since it refers to highly personal and actually inalienable rights.

Up to now we have assumed that the artist was a citizen of the country where he filed for registration of his works. By law, and eventually probably also through international agreements, the question would have to be clarified where the registration must take place in cases of imaginable discrepancies. It remains to be desirable that that country be in charge in which the work of art is actually to be found at the time of its first sale and that no consideration be given to the permanent residence or citizenship of the artist. Should the U.S. Congress pass such a registration bill and the president sign it into law, then the newly established U.S. Registration Office would be empowered, in conformity with the *res sita-transacta* doctrine, to register the various works of art which might be sold within the United States and whose authors have filed for registration, and to receive the fees. If several states—in the sense of international law, not member states of the Union—should establish registration, the danger of double registration might become extant if a state wishes to apply a different principle. The singularity of a work of art "immobilizes" it in comparison with a commercial right and the aforementioned principle should become valid on an international level. Other principles could be imagined e.g., permanent residence, nationality, even free choice of the country of registration, but one of them ought to become the general and internationally recognized principle: Perhaps the Office at Bern should be in charge of supervising the registrations and preventing multiple registrations. Perhaps an internationally valid "passport" (Certificate of Registration) could be issued for a work of art which would indicate the Office of Registration for the purpose of identification,—the entire procedure somewhat related to the issuing of a passport.

rise to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published 50 years after the date of sale.

FINE ARTS CONSERVATION LABORATORIES, INC.

~~XXXXXXXXXXXXXXXXXXXXXXXXXXXX~~

d.b.a. GEORGE DOUGLASS, INC.

Room 414, 103 Park Avenue, New York, New York 10017

~~XXXXXXXX~~

Murray Hill 3-0560



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March 19, 1966

The Downtown Gallery
465 Park Avenue
New York, New York

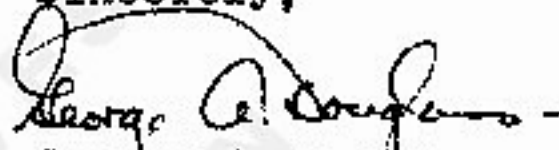
Dear Miss Halpert:

Thank you very much for the check for the two Dove paintings. I hope you were satisfied with the work done.

We still have in the Laboratory two O'Keeffe's of yours on which we have submitted estimates and are awaiting orders to proceed with the work.

Also there is "Distant Hills" by Dove for which we have given you an estimate and we can pick up when you give us an approval.

Sincerely,


George A. Douglass

GAD:bhd

3226 Woodley Road, N.W.
Washington 8, D.C.

March 22nd

Dear Edith,

I hope you are
coming down again for our
annual Ball and to see all
our American pictures out at
one time. Do come for
dinner here, eight o'clock, Sat-
urday, Friday, April 15th.

Lots of love,

Alice Williams

Mrs. Edith Halpert

- 2 -

March 15, 1966

I want to get an estimate of the approximate current value of each of them for insurance purposes, and it is for that reason that I am writing to you. If you cannot help me, do you have any suggestions as to where I may be able to get the desired information? I am willing, of course, to pay a reasonable fee for the valuations.

With kindest personal regards,

Very sincerely,

James E. Warring

P.S.

I hope that this finds you well. The last time I had the pleasure of seeing you was at the U.S. Exhibition in Sokolniki Park in Moscow. Is Musya Sheeler's address still Bird's Nest, Dow's Lane, Irvington-on-Hudson, N.Y.? How is she?

for to publishing information regarding sales transactions, researchers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or release is living, it can be assumed that the information is published 60 years after the date of sale.

S H E L B U R N E



M U S E U M

INCORPORATED

Founded in 1917 by Mr. and Mrs. J. Watson Webb

SHELburnE, VERMONT

Office of the Director

March 21, 1966

Burlington 862-9646
Area Code 802

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Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
465 Park Avenue (57th Street)
New York, New York

Dear Mrs. Halpert:

While on vacation, your invitation to attend the Reception for Abraham Rattner and to the Preview of his Exhibition at the Downtown Gallery came. Please excuse this delay in expressing my appreciation to you, even though I was unable to attend. As always, you are most thoughtful to think of me and my wife. I do hope that this Exhibition will prove successful for you and this outstanding American artist.

It is our hope that we will see you at Shelburne this summer. Enjoyed seeing you while you were here as our Guest Lecturer for the Summer Lecture Series. I am sure that it will be of interest to you to know that Miss Alice Winchester of ANTIQUES MAGAZINE will be one of our Guest Lecturers on Wednesday, July 27.

With much appreciation and every kind wish,

Sincerely yours,

Bradley Smith
Ass't. to the Director

BS/r

March 15, 1966

Mrs. Anne Dunleavy
112 Allston Street
Allston, Mass. 02134

Dear Mrs. Dunleavy:

As we have had no association with the work of Grandma Moses, may I suggest that you contact the dealer who has represented her all these years and probably does so at this time. This direct approach will, I am sure, prove most effective in connection with your research.

The dealer is the Galerie St. Etienne at 24 West 57th Street, New York, New York.

Sincerely yours,

EGH/tn

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DREW UNIVERSITY

Madison, New Jersey

March 28, 1966

Downtown Gallery
465 Park Avenue (Ritz Concourse)
New York, New York

Gentlemen:

The John Fitzgerald Kennedy Library and Drew University are sponsoring a research project to locate and catalogue works of art which evidence President Kennedy's inspiration or image. Information is being collected in order to establish photographic files of paintings, prints, drawings, or sculptures as well as records of statements by artists, art historians, critics, art teachers, or other persons whose thoughts might be of significance to the study. These records will become the property of the John Fitzgerald Kennedy Library.

Actual works of art are not being solicited. During this early stage of the research project only catalogue information on works of art and actual statements are being sought.

No work of art will be excluded from the study because of size, style, medium, or geographic location. Works by professional artists are of major interest but works by amateurs and children may be recorded also. In the initial catalogue, scheduled for completion in October, 1966, works will be listed to indicate artist, medium, size, date of completion, and other pertinent data outlined on the enclosed sheets.

If you are aware of the existence of art works or statements which contribute to the study, I should appreciate hearing from you.

Yours very truly,

Lee Hall

Lee Hall, Chairman
Department of Art

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

March 18, 1966

Mr. Malcolm Lein
Saint Paul Art Center
30 East 10th Street
Saint Paul, Minnesota

Dear Mr. Lein,

In reply to your letter of the 14th to Mrs. Halpert, please do not send the Shaks to the Manhattan Storage and Warehouse. Send the crate (or crates) to:

W. S. Radworth & Son
424 West 52nd Street
New York.

Mark the crate clearly for The Downtown Gallery. They will unpack and deliver to us. As was explained, we cannot handle crates of such a size here at the gallery.

Sincerely yours,

Howard Ross

BENJAMIN H. WEISSROD
COUNSEL

WILLIAM B. MCILVAINE
CALVIN F. BELFRIDGE
KENNETH F. MONTGOMERY
W. PHILIP GILBERT
JOHN P. WILSON, JR.
WILLIAM S. BODMAN
SHELDON LEE
CHARLES W. BOAND
CLARENCE E. FOX
JAMES W. CLOSE
WM. R. DICKINSON, JR.
GEORGE E. HALE
THOMAS F. GERAGHTY, JR.
F. A. REICHELDERFER
KENT CHANDLER, JR.
DAVID G. CLARKE
GEORGE W. THOMPSON

STEPHEN L. SEFTENBERG
JOHN E. MCGOVERN, JR.
VERNON T. SQUIRES
PAUL S. GERDING
KELVYN H. LAWRENCE
GORDON WILSON
DAVID L. HANSON
C. WILLIAM POLLARD
CHARLES R. STALEY
DONALD W. FYR
ANTHONY N. GRAHAM
JOHN R. POLK

WILSON & MCILVAINE

120 WEST ADAMS STREET
CHICAGO, ILLINOIS 60603

March 24, 1966

JOHN P. WILSON (1887-1922)
WILLIAM B. MCILVAINE (1888-1943)

TELEPHONE
ANDOVER 3-1212
CABLE ADDRESS
WILVAINE

STUART S. PALMER
OFFICE MANAGER

Mrs. Edith Gregor Halpert
The Downtown Gallery
Ritz Terrace
465 Park Avenue
New York, New York 10022

Re: Storrs Sculpture

Dear Mrs. Halpert:

In preparing the 1965 Income Tax Return for Monique S. Booz, we find that we will require a statement of the value of the "Composition Around Two Voids," which Mrs. Booz donated to the Whitney Museum of American Art. As you are the one designated by the Agreement to place prices on all pieces of Storrs Sculpture, we would most appreciate your informing us of the piece's value at your early convenience.

We suppose that we need hardly remind you that we are also awaiting an accounting of your agency work to date for Mrs. Booz.

Thank you for your attention to these matters.

Yours very truly,

WILSON & MCILVAINE

By

David L. Hanson

DLH:mbj

for to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be established after a reasonable search whether an artist or architect is living, it can be assumed that the information may be published 50 years after the date of sale.

March 31, 1966

Mr. Stefan Munsing
National Collection of Fine Arts
Smithsonian Institution
Washington, D.C.

Dear Mr. Munsing,

Here at last are photographs of the Isami Doi paintings.
I regret that there was a bit of a mix-up with the photographer and these just arrived today.

I hope you will be able to use one of them at any rate.

Sincerely yours,

Howard Rose

for to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

April 5, 1966

Mr. D'Amato
Santini Brothers
467 West 49th Street
New York

Dear Mr. D'Amato,

Will you please release to Reinhardt, on April 6th, the following
paintings:

Charles Demuth: Neophas M. Egiap, oil
Arthur Dove: Naples, Yellow Morning, oil, 1935
O. Louis Guglielmi: Muted Street, oil, 1942
~~G. E. Price: Abstraction II, oil, 1944~~
Abraham Rattner: Table Still Life, oil, 1945
Ben Shahn: World's Greatest Comics, tempera, 1946
Maraden Bartley: Atlantic Window, oil, 1939
Yasuo Kuniyoshi: Things on Iron Chair, oil, 1936
~~* * * Girl Wearing Bandana, oil, 1936~~

All charges are to be billed to:
The Corcoran Gallery of Art
Washington, D.C.
ATTN: Mr. Herman Williams, Director.

Sincerely yours,

Tracy Miller

Mr. Joseph Rethman

March 23, 1966

- 2 -

on the basis of their qualifications and their freedom from malice or conflict of interest, regardless of their professions or their institutional affiliations; and I am convinced that dealers should definitely not be excluded. Indeed I would rather see no attempt to legislate immunity, rather than a partial immunity such as is proposed.

I look forward to discussing these questions with you and the others on Thursday.

Sincerely yours,

Director

LG:jp

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or architect is living, it can be assumed that the information is published 60 years after the date of sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Dear Miss

LEE A. AULT

635 Madison Ave., New York 22, N. Y.

*For
at this
address if not*

April 4, 1966

Dear Edith:

I have, alas, bought more of late than I can afford. Therefore Isabel is going to purchase the Hartley. Would you send her the bill at 435 East 52nd Street.

Also please send the picture c/o Franklin Hopkins, Camden, Me. It's simpler that way, as he is our caretaker and accustomed to such chores.

Sincerely,

LA

SAINT OLAF COLLEGE • NORTHFIELD • MINNESOTA

Art Department
St. Olaf College
Northfield, Minnesota
March 24, 1966



Miss Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Miss Halpert:

Most of the requests that I have written to you about have taken care of themselves these last months. We have a photo of Ben Shahn and the publicity is out.

The one item that I am anxious about is arranging the June showing of Ben Shahn's work. We are looking forward to having the show and would like to have a confirmation of it from your gallery. If transportation and crating expenses should run in excess of \$400, I should ask for further funds from the college.

I am looking forward to hearing from you again.

Sincerely,

Arch Leean
Assist. Prof. of Art

After publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 16, 1966

Mr. William Kennedy
171 East 81st Street
New York, New York 10028

Dear Bill:

Having tried unsuccessfully to reach you on the telephone, I am taking this means of contacting you to ascertain the present status of the two Alexander Brooks you have on consignment.

If nothing worked out with the one client you had in mind, Mrs. Halpert would appreciate having the two works returned at your convenience.

Many thanks for your attention.

Sincerely yours,

Tracy Miller

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the published 60 years after the date of sale.

MATTHEW H. CAMPBELL
HUBERT C. MANDEVILLE
MILTON WEISS
THEODORE R. FINDER
BERTRAND L. KOHLMANN
LOUIS S. WEEKS, JR.
DANIEL A. DEMAREST
J. DORMER CANNON
WILLIAM J. BRENNAN, JR.

BEEKMAN & BOGUE
FIVE HANOVER SQUARE
NEW YORK, N.Y. 10004
AREA CODE 212 - HANOVER 2-4050

CHARLES K. BEEKMAN (1898-1941)
MORTON G. BOGUE (1880-1955)

or to publishing information regarding sales transactions, neither are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

March 28, 1966

Downtown Galleries
c/o Rubin, Baum & Levin
598 Madison Avenue
New York, New York 10022

Attn: Mr. Friedman

Re: Purchase by Mrs. Joan Avnet

Dear Sirs:

We have for several years acted as special counsel to Avnet, Inc., particularly with respect to matters of corporate finance. We are also generally familiar with the purchase by Mrs. Joan Avnet from you of certain paintings, in connection with which Mrs. Avnet delivered to you certificates for 1,375 shares of Common Stock of Avnet, Inc.

We are of the opinion that the delivery of such shares to you and their resale by you does not involve a distribution of shares of Avnet, Inc. by Mrs. Avnet and consequently we are further of the opinion that such shares may be sold by you without registration thereof under the Securities Act of 1933, as amended, since any such sale would constitute an exempt transaction under Clause (1) of Section 4 of said Act.

Very truly yours,

KHF:ls

Beekman & Bogue

PALL CORPORATION

PALL

GLEN COVE, L. I., NEW YORK 11542, U.S.A.

516 (510) F 1-40X10

TWX: 516-671-0272

CABLE: PALLCO GLEN COVE

Not to publishing information regarding sales transactions, researches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 16, 1966

The Downtown Gallery
465 Park Avenue
New York, New York

ATTENTION: Mrs. Edith Halpert

Dear Mrs. Halpert:

You will find enclosed a check for \$2,740.00, which represents the first installment on the Max Weber's painting. The next installment will be in the amount of \$1,600.00 and paid April 15th.

Very truly yours,

Bernard Klatzko
Bernard Klatzko,
Financial Secretary to
D. B. Pall

BK:res
Enc.

gave ch to J.S. for deposit

Engineered Products for the Control of Fluids and Environments

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LEGAL RIGHTS OF THE ARTIST

The Droit de Suite

I

Oscar Wilde defines the artist as the creator of beautiful things. Thus, the artist also becomes a creator of marketable, or often marketable, values. However, those who deal in the market look for purchases at bargain prices and for profitable resales, not infrequently quite contrary to the generally assumed trend of the market quotations. A collector who acquires a work from a young painter or sculptor quite inexpensively, a dealer who purchases an etching far below the selling price from the artist, and a tourist who buys a drawing by an unknown as a souvenir, all are speculating on a later increase in value.

If we may assume that the young artist has become famous with the passing of time, then the present owners of his earlier works profit from his new fame. The artist has three ways to take advantage of the favorable turn in the trend of the market: (1) The increase in the value of his creations will make it possible for him to demand higher fees for the reproduction of works from his earlier period even if they have been sold and have become the property of other possessors; (2) works still unsold or newly created works will increase in value and price; (3) when reproduced, works of group 2 will command higher prices (than those of group 1).

A gap becomes visible: The proprietor of works acquired before their increase in value profits by such increase so far as the individual work of art increases in value, while the artist and creator has relinquished any participation in this increase as a result of the sale.

Such a presumed loss certainly can occur in the area of musical or literary copyrights. Actually, it used to be customary, in earlier times, to settle payments with authors once and for all; many of the great masterpieces of the past, with all the rights thereto, were transferred to publishers for but small compensation. Quite often the publishers themselves did not acquire the rights, but persons who had commissioned the authors and were not interested, by trade, in their commercial exploitation. Let us recall the eerie circumstances under which Mozart received the commission to write his last chef d'oeuvre, the Requiem, or—to mention a less

tragic, but not less grotesque example—the methods and formalities which the Imperial Austrian Court saw fit to use for the proposed purchase of Grillparzer's drama of Inyalty, *Ein treuer Diener seines Herrn*, in order not to destroy the manuscript but to make it unobtainable to the public. Present copyright contracts generally provide for royalties, so that any author participates proportionally in the increased marketability of his works.

It has to be conceded that a painter or sculptor offers a different kind of "merchandise" to the market than does a writer or composer. For the latter, the material, the tools of their work have no immediate significance. The manuscript of a literary or musical work is not meaningfully connected with the content: The exceedingly beautiful calligraphic autograph of a poem—Stefan George's or Rilke's perfectly artistic manuscripts might be mentioned here—is not the poem itself. Even for their first drafts, many modern authors use typewriters; very frequently no original manuscripts still exist of old masterpieces. A Beethoven symphony remains what it is—whether the original manuscript exists or not: If it is preserved, the autograph will be a precious and venerable exhibit for the curiosity of scholars, tourists, and graphologists. It will tell less about the composer than the symphony itself. As objects of study, autographs perhaps may be compared with medical expert opinions about authors which have to recede behind the tale of sufferings the author and artist himself reveals about himself.

Perhaps one can say that the manuscript which contains poetry is not identical with its content while the work of the painter or sculptor shows this identity of form and content, or, to be more exact, of appearance and content, and just this identity is essential in this field of art. Moreover it is necessary that this form of appearance—we do not speak of the concept "graphic art" in its broadest meaning—is expressed by the original. At this point we are faced with the actual difference between the fine art and every other art. In the non-visual art the author acts directly through a copy of his manuscript, a printing, a performance from his score—even through the original manuscript itself in which the thoughts of the author are put on record by the symbols of language expressions.

The artist acts directly. Let us disregard the "symbolic" art, and even the latter works with symbols differing from poetry and music. Thus we can admit that the painter or sculptor permits his inner artistic experience to influence directly the forms which will be shown by or upon the material of his work (marble, canvas, paper) and that this material becomes the work itself. The contribution of the author (painter, sculptor) is so important that each

Romanistic question as to the justification of the Proculian or Sabinian explication could be discarded. Doubtless the work belongs to the author and not to the furnisher of the material to whom we may concede, perhaps and under special circumstances, a claim for indemnification for the usage of the material. As precious as the pure material used by Cellini for his famous salt dish may have been, yet we do not think of the furnisher of the material if we mention this objet d'art.

To be sure, it must be conceded that not every work in the area of visual art is original in the strictest sense of this term:—We do not consider photography in this connection. Many works of sculpture are executed according to the artist's specifications whereby measurements of a model are enlarged proportionally. Works of bronze require a special technique; etchings and wood cuts are works of graphic art and, as such, impressions of an original. However, one will perhaps admit that the purchasing public does not bestow equal rank on them as compared to paintings and sculptures. Actually, a woodcut by Dürer might earn more than the painting by an unknown painter, but an original painting or drawing by Dürer will be valued higher than any of his woodcuts.

II

What protection do modern lawmakers grant the works of plastic art? § 15 of the German KschG answers by enumerating the protected "activities" of the author: "The author has the exclusive right to duplicate his work, to disseminate and to reproduce it commercially by mechanical or optical means; this exclusive right does not comprise lending it out (*das Verleihen*) . . ."

From this definition we can conclude—*ex positivo* from the formulation *commercially*, *ex negativo* from *das Verleihen*—that the author especially has the authority to sell.

However, no one can overlook the fact, quite obviously confirmed by the paragraph quoted, that the legislator whose wording suggests such an assumption, gave preference to the right to reproduce and its protection: no original can be "disseminated" commercially otherwise than in the form of duplicates, since the concepts *original* and *disseminate* exclude each other in their logical content. Thus the copyright law protects above all the second utilization of a work of creative art: its legitimate reproduction by mechanical and optical means.

The sale or purchase of an original work is doubtlessly a contract under common law, and the stipulations of the various civil codes or the customs of Anglo-Saxon Common Law protect seller and buyer. From a quite superficial viewpoint it could be stated with a certain degree of justification that the creative artist who has sold his work of art enjoys a higher type of protection even after conclusion and execution of the purchase than any other commercial seller:

"Independent of his financial rights"—reads the BAC Art. 6th (Brussels ed.)—"and even after their transfer the author during his lifetime holds the right 'to claim the authorship of the work and to oppose every disfiguring, mutilating 'or other change of his work or any other impairment which could be disadvantageous 'to his honor or reputation.' As a

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.

Robert Rie teaches German at the St. Cloud (Minn.) State College. A native Viennese he holds a Dr. jur. degree of the University of Vienna and practiced law in the Austrian capital until Hitler's invasion. In this country he has taught at Bradley University, at Clark College, Atlanta, Ga., and more recently at the University of Alaska. This article has been adapted to the American situation from its German original in the *Archiv für Urheber-Film-, Funk- und Theaterrecht*, Baden-Baden, April, 1957. It has met with the approval and interest of the Copyright Division of the Library of Congress.

April 5, 1966

Mr. J. Thomas Jefferson
Jefferson Gallery
7917 Ivanhoe Avenue
La Jolla, California 92037

Dear Tom:

Thank you for your letter. I am so glad that you are pleased. Confidentially, I wanted to make this a real knockout because I am fond of both Jeffersons and want to see you break ground with this material at a time when museums throughout the country are following the example set by the Smithsonian with its exhibition ROOTS OF ABSTRACT ART IN AMERICA. Incidentally, we are being deluged with requests and are reaching a point where we are saying no to everyone as I can't have a store without any goods.

The prices quoted to you are net, as indicated on the consignment invoice. For your information, we will be jumping the prices on all the "root" artists as our supply is becoming more and more limited. Thus, I gave you considerable room for expansion - or rather for increase in selling prices. I would suggest a minimum of 20% and, to make you happy, I will allow you a 10% discount on Marin's SACO FALLS and on all the George Morris paintings.

I hope the show is a great success and would appreciate any clippings for our archives.

Best regards,

EGH/tm

AKA

MARSHALL FIELD
ROOM 700
401 NORTH WABASH AVENUE
CHICAGO, ILLINOIS 60611

April 4, 1966

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

At the request of Mr. Marshall Field I am enclosing check for \$1,000.00 to apply on his account. After the above payment of \$1,000.00 a balance of \$5,000.00 remains on the two paintings--"The Lion Family, and Mother and Child".

Sincerely,

Edward J. Burns

EJB:jet
Enc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Saunderstown, Rhode Island 02874

March 31, 1966

Mr. Tracy Miller
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Mr. Miller:

Thank you for your letter of 11 March. I have found another Zorash that we like. May I now ask whether we might have a photograph of Mrs. Halpert's own Kuniyoshi called "Little Joe with Cow"?

I am reasonably sure that my collaborator (Miss Anna Rutledge of Charleston) and I want to reproduce this in a new college text of American art which McGraw-Hill will publish next year.

If the photograph is such as to reproduce well, we shall ask for formal permission in due course. In the meantime we should be very glad to have a glossy print with the photographer's bill.

Yours sincerely,

Winslow Ames
sent photo 4/8/66

Winslow Ames

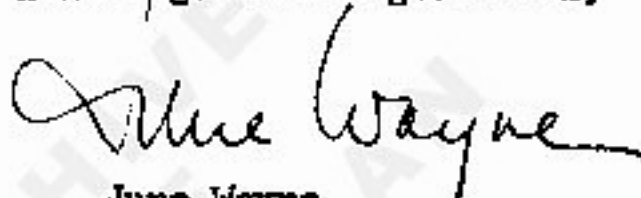
or to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be ascertained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 50 years after the date of sale.

Tracy Miller - #2

March 16, 1966

Should this seminar interest you, you might mark it on your calendar, and attend the sessions or send someone to represent your gallery. I understand the opening night will be in New York City, and then the dealers who wish to participate will travel in a group to Sterling Forest for the weekend of presentations by various NYU business experts. Naturally they will charge a fee but at least it is a deductible expense, and an easy way to get data ordinarily unavailable.

Kind regards and good luck,



June Wayne
Director

JW:11

March 15-1966

Dear Mrs. Halpert:

I have just come on the article
in Sept. 1965 newswrk (in a doctors office) and
I just have to write you this note, to thank
you for something that you did and perhaps
never knew that you did it - for me.

It was back in the 1930s and I had just
arrived in New York from Virginia -
my long time friend Elmer Adler
(had used one or two of my wood
engravings in The Colophon the year
before) on my first visit to Pyron
Printers he immediately set out to help
me get going as an artist - he
called you at "Downtown" and you
agreed to see some of my prints
which you took out - and as I
recall sold several - I dealt
mostly with Mrs. Goldsmith -

GW

GOLDEN WEST SAVINGS

AND LOAN ASSOCIATION - 1632 FRANKLIN STREET, OAKLAND, CALIFORNIA 94612 - TELEPHONE 451-3943

March 28, 1966

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue (57th Street)
The Ritz Tower Concourse
New York, N. Y.

Dear Edith:

When we were in New York last fall, we purchased two Stasacks
from you:

10675 - Getting Closer
Night City

I know we have paid for "Getting Closer," but I am not sure that you have been paid for "Night City." Would you kindly have somebody check your records and let me know whether we do, in fact, still owe you money. If so, please bill Golden West Savings for the amount due.

We are delighted to tell you that Sandler baby number two is expected during the end of May. Progress...progress...progress... As usual, the pace is as fast and interesting as ever here.

I hope that you are fully recovered and that your new gallery has lived up to expectations.

Fondly,

Marion

(Mrs.) Marion O. Sandler
Senior Vice President

MOS:eck

or to publishing information regarding sales transactions, members are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

March 26, 1966

Helen dear,

It was wonderful to hear from you and to learn that you are finally settled in your new temporary home.

I certainly appreciate the problem of packing, distributing possessions and all the things that go with making a major change. As a matter of fact, you are very fortunate to be away from New York, which has become - and rapidly so - about the worst place in the world, with immorality at the highest peak since Rome. I dread opening the daily papers, which report nothing but murder, rape, juvenile delinquency, etc. If I could get rid of this Gallery I certainly would join you, facing the Mediterranean and picking olives.

Have you had an opportunity to start working or are you still resting as you should? Don't be a shmo like me. However, I am beginning to feel almost human. The head is fine but the body is still worn. The Gallery is working out very nicely, but I am doing nothing about my apartment as this is not my milieu.

I have news for you. Patsy is about to be married - or will be after she gets her diploma in June. The reason that Nathaly was not at the opening was that it was the wrong alternate week. Harry is quite ill, but she still comes in twice a month as formerly. It was good to see Robert and Jane. They both look well and happy. The Rattner show is very handsome indeed and we are about to open another exhibition - this time of sculpture by Pattison. The work goes on and on, but now that we are pretty well set here I find this place much more pleasant than 51st Street. Thank heavens I am rid of all that ghastly noise, particularly since I can hear normally again.

Please be good to yourself and don't rush into work too soon. And please write as I am most eager to know how things are going.

Love,

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



THE ARWIN GALLERIES INC.
WOODWARD 5-6510 • DETROIT 26, MICHIGAN
222 GRAND RIVER WEST
PAINTINGS • SCULPTURE • GRAPHICS • FRAMING

March 25, 1966

The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert,

Thank you for your recent and gracious letter.

Since my plans for visiting both New York and you have been somewhat delayed, I am wondering if we might do something in the interim.

I value your judgement enough to get on your bandwagon of "the younger group" you have assembled in recent years. When convenient we could intersperse a few works by your "masters". Would it be convenient for you to send me some material on your younger group— or merely send your choices along at my risk.

It would be my pleasure to work along with you.

Sincerely,

Lester B. Arwin

DIRECTORS

MR. AND MRS. LESTER B. ARWIN

CONSULTING DIRECTORS

SARKIS SARKISIAN
EUGENE BORDINAT, JR.
FRANK W. DONOVAN

MRS. PHILIP A. HART
WILLIAM D. LAURE, JR.
MRS. HOKE LEVIN

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Encyclopaedia Judaica Research Foundation

515 Park Ave., New York, N.Y. 10022 • Telephone (212) MU 8-1867

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New York

Benjamin H. Swig
San Francisco, Calif.

Lewis H. Weinstein
Boston, Mass.

Judge Samuel A. Weiss
Pittsburgh, Pa.

March 15, 1966

Downtown Gallery
465 Park Avenue
New York, N.Y.

Dear Sir:

We thank you for your cooperation in connection with the photograph of the Ben Shahn painting which you were good enough to send to us.

We would appreciate receiving, now, an up-to-date biographical sketch of Mr. Abraham Rattner, as well as a selection of glossy photographs of his paintings, for possible inclusion in the ENCYCLOPAEDIA JUDAICA.

We hope you will be good enough to cooperate with us again, and we look forward to your early reply.

Sincerely,

I. J. Carmin Karpman
Executive Director

IJK/mrs

Encl. Descriptive Brochure

include
correct
edit

and let me
know soon
these photos



JEFFERSON GALLERY

7917 IVANHOE AVENUE
LA JOLLA, CALIFORNIA
92037

2 April 1966

Mr. Howard Rose
Downtown Gallery
465 Park Avenue
New York 22, New York

Dear Mr. Rose,

The works listed on the exhibition receipt #7554 arrived in good order yesterday and we are most pleased with the selection. However I would like to note that the John Storrs sculpture, "Studies in Form #2" (stone) is slightly chipped on the lower left rear corner. There were apparently no loose pieces in the packing so may we safely assume that it left New York in this condition?

I would also like to verify the matter of prices and commission. We have assumed that the prices listed on the receipt are sales prices. Would you please clarify the commission involved upon sales.

Publicity and arrangements for the exhibition are progressing well and we are looking forward to a successful exhibition.

Thank you for all your assistance.

Sincerely yours,

Donna K. Foote

DKF:de

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

I am taking the liberty of
sending you a copy of a
monograph on my work
published by The Unity of
Virginia Press - please accept
it with my good wishes -

And once again thank
you Edith Halpert who is
very basically nice

Smile

Charles Smith

211 - 4th St. N.E.

Charlottesville - Va

P.S. I'm not seeking a single
thing - not even a reply
to my letter.

P.S. My best to Ahe Ratner - we were at
The Cowan School (Wash. D.C.) in the
early days

The following are NEW stencils to be made:

CUSTOMER: Dr. C.H. Chaplin
1129 Granville Road
Charlotte, North Carolina

Mr. Warren Alpert
465 Park Avenue
New York, New York 10022

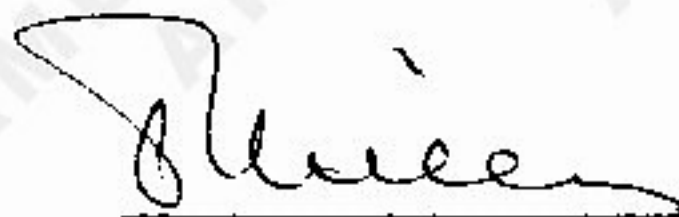
MUSEUM: Mr. Harry Greaver, Director
Institute of Arts
314 South Park St.
Kalamazoo, Michigan

Mr. Howard Hickson, Curator
Nevada State Museum
Carson City, Nevada

Mr. Robert H. Luck, Head
Dept. of Special Programs
American Federation of Arts
41 East 65th Street
New York, New York 10021

Mr. Allon Schoener, Ass't Director
The Jewish Museum
1109 Fifth Avenue
New York, New York 10028

Mr. William C. Ages, Assoc. Curator
The Whitney Museum
22 West 54th Street
New York, New York 10019



Tracy Miller

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ILLINOIS STATE UNIVERSITY

NORMAL, ILLINOIS 61761

DEPARTMENT OF ART

March 21, 1966

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York 22, N. Y .

Dear Mrs. Halpert:

Enclosed is my check for partial payment of "Tree Forms" of 1933 by Arthur Dove. I did not receive the crate of paintings until March 17, and I cannot imagine what took the REA so long in getting the paintings to me. Today I will be sending the crate back to you, and I hope that you receive it in good condition.

Sincerely,

Lillian Dochterman

Lillian Dochterman
Asst. Professor, Art History

*Enc: check
receipt*

Printed on publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Information requested on works of art evidencing inspiration or image of

President Kennedy:

I. ARTIST

Name _____

Place of Birth _____

Date of Birth _____

Present address _____

Professional artist? _____ Other employment? _____

Exhibition record, gallery affiliation, works in collections or other pertinent information: (please use additional sheet if necessary).

II. WORK OF ART

Date of completion _____

Medium _____

Size _____

Value _____

Has work been subject of published criticism? If so, cite publication, date, etc; if possible, please include copy of review or article.

Do you give permission for publication of photographs of art work to the John Fitzgerald Kennedy Library and Drew University?

Additional comments:

NOTE: DO NOT SEND WORKS OF ART. Send: 8"x10" black and white photographs (more than one view if of sculpture) and/or 2"x2" color transparencies.

FOLLOW-UP COPY

March 15, 1966

Mrs. Edith Halpert
Downtown Gallery
Park Avenue (about 600 or 700)
New York, N.Y.

Dear Edith :

I am listing below several pictures which I own :

- (1) a Paris Street Scene by Raffy le Persan (French 1953-47), oil,
28.35 x 23.25 inches
- ✓ (2) "Space Tension" by George L.K. Morris (1945-8), oil,
23.65 x 18.90 inches
- (3) an abstraction by Dulcic (Jugoslavian 1961?), gouache,
20 x 13 inches
- (4) "Europa and the Bull" by Carl Holty (1945), oil, 13 x 11.8 inches
- X (5) Barns by Sheeler (1951), oil (7), study for a larger oil,
5.5 x 6.3 inches
- (6) Old Dubrovnik by Milovan (Jugoslavian 1961?), oil, 56 x 26.8 inches
- (7) "Still Life" by Robert Motherwell (1945), oil, 14.18 x 17.70 inches
- (8) "The Thinker" by Baziotes (1945?), oil, 21.67 x 29.55 inches
- ✓ (9) an abstraction by Fannie Hillsmith (1943), oil, 13.40 x 9.45 inches
(with children's toys painted in oil on back)
- ✓ (10) an industrial scene by Sheeler (1951), Litho 38/100, 8.67 x 6.3 inches
~~52-48347~~
- X (11) "Pennsylvania Barn" by Sheeler (1923), reproduction (one of very few,
as I understand it) of original, which is in the Whitney Museum (or
Museum of Modern Art) in N.Y.C.

The description of these pictures is as accurate as I can give and the
measurements are approximately correct with very little deviation.

BENJAMIN H. WEISBERG
COUNSEL

WILLIAM B. MEILVAINE
CALVIN F. SELFIDGE
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JOHN R. POLK

WILSON & MEILVAINE

120 WEST ADAMS STREET
CHICAGO, ILLINOIS 60603

March 31, 1966

JOHN P. WILSON (1867-1922)
WILLIAM B. MEILVAINE (1888-1943)

TELEPHONE
ANDOVER 3-1212
CABLE ADDRESS
WILVAINE

STUART S. PALMER
OFFICE MANAGER

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**Mrs. Edith Greger Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022**

Re: Storrs Sculpture

Dear Mrs. Halpert:

Yesterday we received in the mail an envelope from The Downtown Gallery containing only four ledger sheets upon which were described six different pieces of Storrs Sculpture. Because we had been expecting something more responsive to our request of March 24, and because the letter arrived already opened and with more postage than was warranted by its actual weight, we write to inquire whether you actually sent us other material which was somehow appropriated in the mails. If you did send us an appraisal of "Composite Around Two Voids" as we requested, we would appreciate receiving a carbon copy; if you did not, we would only reiterate our request of March 24.

We trust that you can shed some light upon the mystery.

Yours very truly,

WILSON & MEILVAINE

By

David L. Hanson

DLH:mbj

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398 MADISON AVENUE
NEW YORK, N.Y. 10022
PLAZA 9-2700

April 1, 1966

Mrs. Edith G. Halpert
Downtown Gallery, Inc.
Ritz Tower Hotel
Park Avenue & 57th Street
New York, N.Y.

Dear Mrs. Halpert:

With reference to the Avnet's stock, Mr. Oberfest phoned to advise that you wanted him to have the stock sold by Downtown Gallery, Inc. in the same manner as was done about a year ago in connection with a purchase by Mrs. Avnet. Accordingly, I am obtaining a letter from the attorneys for Mrs. Avnet which is similar to the one that was then obtained, confirming that there is no violation of SEC law by reason of the sale. The proceeds of the sale will be less than the \$30,200 which was stated in the Avnet letter to be the purchase price which is owing. I cleared with Mr. Avnet that he will pay whatever deficiency may remain after applying the net sales proceeds against the \$30,200.

The stock will be sold through Dresner Co., the same as was done last time. They require a resolution to be adopted by the Board of Directors of Downtown Gallery, Inc., authorizing the sale, and they require that they be furnished with a certified copy of the resolution. Accordingly, I enclose herewith minutes of the Board meeting adopting said resolution. This should be signed by you and Mrs. Baum, where your pencil initials appear, and returned to me.

I also enclose a certificate to be signed by Mrs. Baum where indicated by her initials, and an assignment form to be signed by you as President. Please also impress the corporate seal where indicated on the certificate and assignment forms. All of the above should then be returned to me.

Sincerely,



JGF:dg
Enc.

P.S. We have now received a letter from the attorneys and we are enclosing a copy herewith.

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ROSE ART MUSEUM } Brandeis University Waltham, Massachusetts 02154

March 21, 1966

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Edith:

Your invitation to a reception on February 28 (which I think was forwarded late from the Museum of Modern Art) for Abraham Rattner reminds me, shockingly, that I have never been to your new gallery. I plan to come every time I am in New York, but life is so rushed.... I guess that is the way it is all over. At the end of the month I shall be in for a day or two and hope to see you then.

With warm regards,

Bill

William C. Seitz
Director

WCS:mc
Dictated but not read.

or to publishing information regarding sales transactions, searchers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Hon. Louis J. Lefkowitz
Page Three

art world and in providing for the public, through exhibitions at their galleries, some of the greatest free educational opportunities available in the field of art.

Sincerely yours,

Ralph F. Colin
Administrative Vice President

RFC:j1 A735

9 9 9 L A K E S H O R E D R I V E

C H I C A G O , I L L I N O I S 6 0 6 1 1

April 4, 1966

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Mrs. Halpert:

For some reason my address in Chicago has become more and more scrambled as the years go on. I moved out of the Drake Hotel several years ago and am now in my old apartment building, where Walter and I lived for twenty-six years, at the above address. Could you see that the file on me is changed.

I shall be in New York this next week and if I have a chance shall try to drop in to see you in your new gallery.

Cordially, .

Elizabeth Paepcke

(Mrs. Waller P.)

change noted,
but it's NM
anyway

for to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

being sales transactions,
 using written permission
 ed. If it cannot be
 whether an artist or
 that the information
 tip of male.



Dear Edith -

Our sincere wishes to
 you for a healthy happy
 Pesach - how are things
 with you? and your new
 apt. and Gallery - Boris
 is doing 2nd floor into a
 new Gallery, I haven't seen
 it yet - he got a new empire
 sofa in blue velvet for it -
 and I got a new hat - for Easter
 haven't been able to get a coat or
 dress - did you get a new
 Chapeau? - I recently read
 Mass. is way behind in Fashion
 and known not to wear hats -
 states women who wear hats are
 N.Y. Chicago - Midwestern and
 San Francisco - how can my sister
 make money -

Mirski

May this
 Holiday of Freedom
 Bring new happiness
 to you,
 And every day that
 follows
 Hold new peace
 and promise too.

All our love

Boris - Fida Mirski
 and family

April - 5/66

March 26, 1966

Miss Elizabeth Stevenson
532 Daniel Avenue S. E.
Atlanta, Georgia 30317

Dear Miss Stevenson:

Thank you for your letter.

As you mention that you are going to Washington in the next few days, I would suggest that you call at the National Collection of Fine Arts of the Smithsonian Institution. They organized a superb Memorial Exhibition of the work of Stuart Davis last Spring and I am sure you will find that catalog most helpful. It will also, of course, give you the information as to the present owners of any paintings in which you are interested.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 15, 1966

Mr. Stuart Feld
Metropolitan Museum
5th Avenue at 82nd Street
New York, New York 10028

Dear Stuart:

When you were here a few days ago you mentioned the two Max Webers which Henry Geldzahler asked us to send to the Metropolitan for consideration. The delivery was made on November 9, 1965.

Have you any idea whether this will be taken care of during his absence or do you think it is advisable to recall them. I know he was particularly interested in these two paintings - one dated 1913, the other 1929, but now that there is quite a "rush" on Weber, I would not like to have these out for the entire year of his leave and therefore am writing to ask your advice in the matter.

Much to my chagrin, I discovered that the old sales records and accompanying data relating to Folk Art were sent to a Connecticut warehouse during our move from 51st Street. I won't be there until July and August when I will reorganize all the material and will have occasion to look up the Bradley situation.

It was good seeing you and I hope you will pay us more frequent visits in the future.

Sincerely yours,

EOH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



TAMARIND LITHOGRAPHY WORKSHOP, INC. 1112 N. Tamarind Avenue, Los Angeles 38, California

March 16, 1966

Tracy Miller
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Tracy Miller:

Your letter of inquiry re the hinging of prints sticks in my mind, and I am writing again although I know we have provided some sampling of the plastic strips which might help your problem.

I wanted to comment that our studies of the problems of selling the original print convinces us that such a method as you are using - turning the pages of a wall fixture book fashion - is fundamentally a self-defeating method of selling. The defects of such a system rest in the outmoded idea that prints sell themselves.

The fact is that the market is moving rapidly upward - that print collectors are developing serious interest in this form of collecting, and with this interest comes their need to really see a print, not just see the image. Furthermore, such a system as you are using allows people to browse uncontrolled, and thus your salesperson is really just a cashier on such rare occasions as a client "sells himself".

The proper handling of art works, original prints as well as paintings, requires sales control. It is just as bad to riffle through original prints as to allow your customer to paw through paintings. As you well know, prints are even more susceptible to damage. Aside from mounting them and possibly damaging them for reasons that prompted your letter in the first place, dealers tend to lose their "samples" because the knowing collector will not buy a man-handled print, and the unknowing one is not apt to be a repeat client unless you educate him. In that case, you would want to sell a perfect impression.

Apropos all this, it will interest you to know that NYU will be offering a three-day business weekend for art dealers who handle the original print. This program, produced by their Department of Special Services to Business and Industry, will take place the weekend of October 21, 1966. Such questions as the problems you described will be gone into, as well as other material of vital interest to those who are engaging the public in this growing field of collecting.

April 5, 1966

Dr. C. H. Chaplin
1129 Granville Road
Charlotte, North Carolina

Dear Dr. Chaplin:

The consigned works of art were returned to us today from the Heart Association, but I hasten to inform you that two prints, ELOHIM by Abraham Rattner and PLEIADES by Ben Shahn were not included in the return.

Would you be good enough to let us know the status of these two items. If they were sold, I will make the invoice, but if they were supposed to have been returned to us, you should notify your insurance broker immediately that we did not receive them.

Would you let me know at the earliest possible moment? Many thanks for your cooperation.

Sincerely yours,

Tracy Miller

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or architect is living, it can be assumed that the information may be published 60 years after the date of sale.

1453-3707#76

1188 22 100-1053

157134 EVDAE

RAAU JAZ RUEVDAG0133 0882000-UUUU--RUEVDAE.

SMIN

FM DAVID W SCO DIR NAIL COLLECTION OF FINE ARTS, SMITHSONIAN,

WASHINGTON, D.C.

TO MRS EDITH HALPERT, THE DOWNTOWN GALLERY, 465 PARK AVE, NEW YORK, NY

BT

BEST WISHES FOR A MARVELOUS SHOW. SO SORRY WE CANNOT ATTEND.

BT

CONFIRMATION COPY

This is a confirmation copy of a message telephoned
to _____
on 3/29/66 at 407

GENERAL SERVICES ADMINISTRATION
Transportation & Communications Service
Communications Center
Watkins 4-1000 Ext. 310-311-312
Telephoned by BY

NNNN

157134 EVDAE

BEN G. TAKAYESU
ATTORNEY AT LAW

SUITE 308, INTERNATIONAL SAVINGS BUILDING / KING & BETHEL STREETS / HONOLULU, HAWAII 96813

586-724

TELEPHONE 590-402

March 18, 1966

Mrs. Edith Halpert
Director, The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Mrs. Halpert:

Enclosed is a check of \$225.75 for expenses incurred as per creditor's claim signed on February 28, 1966. It is possible that the Estate may be closed by May 30, 1966.

In going through my files, I would like to again request your permission to talk to Stassack and Betty. Of course, I would not consider ever looking at their new work before you have an opportunity to do so. I am only interested in their work which you have decided not to have in New York and at the same time would like to have their names on my brochure with a notation "Courtesy of The Downtown Gallery, Edith Halpert, Director."

I am hoping for a favorable answer.

Very truly yours,


BEN G. TAKAYESU

BGT:hk

Enclosure

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

a kind and gentle lady — so you
 see besides the more famous artist
 that you helped there were as the
 critics say "and others" — you
 did help me — showing (in groups)
 at "blountown" was a distraction —
 Elmer Adler was a friend until
 his death — he was here some years
 ago he and Wlad Hunter and
 conducted seminars on prints and
 print makers — we had visits
 each day — with both of them —
 my career in art has been
 rewarding; not in a big or
 spectacular way but a feeling
 of ~~as~~ a accomplishment — we
 taught a lot — New School —
 Bennington College (Vermont) and
 finally here at The University

for to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

March 26, 1966

Mr. Joseph Devernay
120 East 17th Street
New York, New York

Dear Mr. Devernay:

I am enclosing herewith a duplicate of our bill for
\$35.18.

As we obtained these books for you at a special dis-
count and were obliged to advance the money to the
publisher, we will appreciate receiving your check
for this amount.

Many thanks for your courtesy.

Sincerely yours,

Tracy Miller

Rec'd by
3/29/66

March 17, 1966

Miss Cynthia Jaffee
Egan Gallery, Fuller Building
41 East 57th Street
New York, New York 10022

Dear Miss Jaffee:

I am writing to let you know that Mr. O'Hara of the Museum of Modern Art has been in touch with Mrs. Halpert in connection with the Reuben Nakian material and that he is arranging for someone to come here to photograph the data we have.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE UNIVERSITY OF NORTH CAROLINA
AT
CHAPEL HILL

March 28, 1966

DEPARTMENT OF ART
THE WILLIAM HAYES ACKLAND
MEMORIAL ART CENTER
27518

The Downtown Gallery
465 Park Avenue (57th Street)
New York City

Gentlemen:

Thank you for your kind invitation to attend a reception for Abbott
Pattison and the preview of his exhibition on Tuesday, March 29th.
I regret very much that I shall not be able to attend.

With best wishes for the success of the occasion, I am

Sincerely yours,

Joseph C. Sloane
Joseph C. Sloane

/bw

or to publishing information regarding sales transactions,
eachers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
has been published 60 years after the date of sale.

TELEGRAM

3/25/66

Mr. J. Thomas Jefferson
Jefferson Gallery
7917 Ivanhoe Avenue
La Jolla, California

Show picked up today - please insure for 95,000.

sent
4: P. M.

or to publishing information regarding sales transactions,
copyrights are responsible for obtaining written permission
on both sides and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
reducer is living, it can be assumed that the information
y be published 60 years after the date of sale.

Stuart Davis, HOT STILL SCAPE FOR SIX COLORS or POCHADE

Charles Demuth, NOSPMS M. EOLAP

or "LOVE" "LOVE" "LOVE"

Arthur G. Dove, MAPLES YELLOW MORNING

Lyonel Feininger, CHURCH

Louis Guglielmi, A MUTED STREET

Marsden Hartley, EARTH WARMING

ATLANTIC WINDOW

Yasuo Kuniyoshi, CIRCUS GIRL RESTING

THINGS ON IRON CHAIR

Jacob Lawrence, FANTASY

Jack Levine, THE OFFERING

John Marin, RAMAPO RIVER, NEW JERSEY

WEEHAWKEN SERIES NO. 7

Georgia O'Keeffe, IN THE PATIO NO. 9

DARK PAINTING

C. S. Price, ABSTRACTION NO. 2

Abraham Rattner, TABLE STILL LIFE

CRUCIFIXION IN YELLOW

Ben Shahn, WORLD'S GREATEST COMICS

Charles Sheeler, WIND, SEA AND SAIL

Niles Spencer, THE NEW ICE PLANT

Joseph Stella, ABSTRACTION

Mark Tobey, LIGHTS NO. 1

Max Weber, THE TRIO or ABSTRACT

AMERICAN BRASS EAGLE

or to publishing information regarding sales transactions,
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in both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

April 2, 1966

District Director
 Internal Revenue Service
 New York, New York 10007

Dear Sir:

I am returning this Form-Envelope without filling it in as I have employed no household help since my former employee resigned on December 12, 1965.

Sincerely yours,

(Mrs.) Edith O. Halpert

March 15, 1966

Mr. William E. Steadman
2600 Skyline Drive
Tucson, Arizona

Dear Bill:

As I have no contact with the Winterthur Museum, I would appreciate receiving from you a list of names, one or two of which may register as someone to whom I can write personally. As soon as you do so, I will be delighted to write an appropriate letter of recommendation. I did know Richardson, but it seems to me that he is no longer associated with Winterthur. In any event, I will await your reply.

My best regards,

Sincerely yours,

ECH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 15, 1966

Mr. Gudmund Vigtel, Director
The High Museum of Art
1280 Peachtree Street N. E.
Atlanta, Georgia 30309

Dear Vig:

Much to my chagrin, I came across a letter you sent a long time ago that was not acknowledged because it was misfiled by one of my temporary secretaries or whatever.

I was very much pleased that the modest Stuart Davis print had a favorable response and that the Zorach has become a permanent addition to your collection. Would you by any chance be interested in adding (as a gift from a client) a painting by one of my favorite younger artists - Edward Stasack? I am enclosing a catalog of his fairly recent exhibition here, which will give you some information about him. Our client has not as yet made up his mind about the gift, but I believe if I make a specific recommendation, he might come through - but don't want to do so unless you think it fits in with what you have.

Don't you ever no'th? It would be such a pleasure to see you. My very best regards.

Sincerely yours,

EGH/tm



INTERNATIONAL DIRECTORY OF ARTS

INTERNATIONALES KUNST-ADRESSBUCH

EDITOR DR. HELMUT RAUSCHENBUSCH

DESSAUER STRASSE 6-7 · 1 BERLIN 61 (WEST-BERLIN) · GERMANY · PHONE 182144

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BANCA COMMERCIALE ITALIANA, ROMA
NIPPON KANGYO BANK, TOKYO

March 28, 1966

Dear Mrs. Halpert:

We d_on't seem to be able to get together on
your ad in the 8th edition.

Mr. Ross said I should bill you for the short-
rate on your cance_lled contract.

Instead of sending you a bill for \$25 for the
cancellation, I am placing your gallery name i_n bold face type
in a box and sending you the Directory for the same price! This
keeps your contract alive for one more issue and gives you the
benefit of the old rate, should you want to use it.

Just one thing. There is room for a line of
copy or two. Do you want to say - "American Art" - "Contemporary
American Art", or "American Folk Art"? Please advise.

I shall appreciate hearing from you within the
week, since we are going to press in Europe next week.

Sincerely,

Edythe Polster
Edyth_e Polster

Mrs. Edith Halpert
Downtown Gallery
57th at Park Avenue
Ritz Tower
New York City 10022

ep/s

THE MOST EXTENSIVE DOCUMENTATION OF THE WORLD OF ART IN OUR TIME

PERMANENT REPRESENTATIVES AT AMSTERDAM · ANTWERP · BARCELONA · BERLIN · BUENOS AIRES
LONDON · MUNICH · NEW YORK · PARIS · ROME · STOCKHOLM · TEL-AVIV · TOKYO · ZURICH

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searchers are responsible for obtaining written permission
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obtained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

GALERIE COARD

TABLEAUX MODERNES

SOCIÉTÉ ANONYME AU CAPITAL DE 25.000 F

36, AVENUE MATHIGNON
PARIS 8^e

TEL. : ELY. 28-18

R. C. Seine 27 B 12.500

Paris, 23rd March 1966.

Mrs. E. Halpert,
The Downtown Gallery,
465 Park Avenue 57th Street.
New York. N.Y..

Dear Edith,

A few words to say that I am arriving in
New York on Monday, 4th April and that as usual I
will be staying at The Blackstone Hotel.

I am very much looking forward to seeing
you and I will get in touch with you on my arrival.

With my very kindest regards,

Yours sincerely,



N. Griliches

rior to publishing information regarding sales transactions,
members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

H.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 1, 1966

Mr. Arne Hiersoux
422 Colusa Avenue
Berkeley, California 94707

Dear Mr. Hiersoux:

Thank you for your letter as well as the stats and catalog.

The Downtown Gallery has, for many years, concentrated almost exclusively on the work of those artists on its permanent roster, most of whom have been associated with the Gallery since the 1930's - or earlier. At this point, we do not anticipate adding any artists to this roster.

With the many, many galleries now operating in New York, you will undoubtedly have little difficulty in making the appropriate affiliation. We do wish you the best of luck.

Sincerely yours,

Tracy Miller

Galton's fall

April 1, 1966

Dear Nat:

As one invalid to another, I want to apologize for appearing disinterested. Upon inquiry I learned that one does not send flowers to a male patient and when I phoned the hospital they would not connect me, but advised me that you were doing well, which I had also heard from a mutual friend (whose name is now a blank) who had visited you.

One of these days I hope to get to Boston for the first time in a long, long period as we can have a bang-up time as we did in the good old days.

I hope that you are mending rapidly and that we will get together soon.

Love,

for publishing information regarding sales transactions, senders are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



WELLFLEET ART GALLERY

W E L L F L E E T O N C A P E C O D

March 19, 1966

Doll-baby;

I've joined the group! Have taken a gallery on Via Mizner in Palm Beach for next fall. Yes, I know... there are so many galleries there...but J. Patrick Lanan of Chicago is opening a contemporary museum which should give the old folks a good.. needed goose.

Have not seen you around these parts for years and so you've fallen in love with Honolulu...what's his name?



Nat S. is at New England Baptist Hospital.. room C401...I'm sure he'd like to hear from you...was operated on last week for that old stomach trouble of his. Last I heard from his sister he was doing alright.

If you find a minute drop me a post card... ain't heard from you in too long...still love ya.

Thomas S. GAGLIONE

FLINT INSTITUTE OF ARTS
DE WATERS ART CENTER
DR. G. STUART HODGE, DIRECTOR

March 16, 1966

Miss Edith Halpert
THE DOWNTOWN GALLERY
465 Park Avenue
New York City, New York 10022

Dear Miss Halpert:

Our exhibition REALISM REVISITED, April 27 - May 29
is most put together - and our catalogue material goes
to press about April 1st.

One major omission at this late date is an O'Keeffe.
Because of her big retrospective in Texas, there appears
to be no source available.

So...if you've jumped ahead of me you know what I'm about
to ask! I have your O'Keeffe in mind. Would love to
include it with a photo in the catalogue if it could
be mailed on. I realize how much you value the work,
and ask with that in mind. Loan forms enclosed in
case.....

Sincerely,



G. Stuart Hodge
Director

GSH:db

ing information regarding sales transactions,
responsible for obtaining written permission
and purchase involved. If it cannot be
a reasonable search whether an artist or
ing, it can be assumed that the information
of 60 years after the date of sale.

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FREDERICK BAUM
ABRAHAM C. LEVIN
JACK G. FRIEDMAN
IRVING CONSTANT
BERNARD STEBEL
JOSEPH TAUBMAN
RONALD GREENBERG
FREDRIC M. SANDERS

598 MADISON AVENUE
NEW YORK, N. Y. 10022
PLAZA 9-3700

March 17, 1966

Mrs. Edith Halpert
Downtown Gallery, Inc.,
Ritz Tower Hotel
Park Avenue & 57th Street
New York, N. Y.

Dear Edith:

I tried to reach you by telephone yesterday and today,
but you were not available.

I received from your messenger stock certificate for
1,375 shares of Avnet Electronics Corp., registered in the name
of The Downtown Gallery Inc., together with letter to you stat-
ing that the shares will cover the purchase of \$30,200 to Mrs.
Joan Avnet, and asking that when you sell the shares, to let
them know whether there is any credit due to Mrs. Avnet. I do
not know what agreement you made with respect to this or what
the arrangement was.

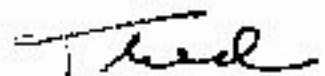
A little over a year ago, you had a transaction with
Mrs. Avnet under which she made a purchase from you and sent you
800 shares of stock of Avnet, Inc. which you sold and applied
the proceeds against her purchase price. In connection with that,
we obtained a letter from Beekman & Bogue, dated December 17, 1964,
who were the attorneys for Avnet, copy of which I enclose herewith.

If your present transaction is similar to this prior one,
we can handle it along the same lines as the prior one. If, how-
ever, you have a different arrangement as to this, let me know what
it is.

I will await word from you.

Sincerely,

-1


Frederick Baum

FB:mp
Enc.

or to publishing information regarding sales transactions,
artists are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

See to HR

130 $\frac{1}{2}$ East 65th Street
New York, New York

April 4, 1966

Mrs. Edith Halpert
Downtown Gallery
Ritz Towers
Park Avenue and 57th Street
New York, New York

Dear Edith:

Good to see you looking so well on Saturday.

Thank you for helping with the appraisals.

All my best.

Fondly,


Elaine G. Rosenfeld

RANDOLPH
MACON
WOMAN'S
COLLEGE

LYNCHBURG
VIRGINIA

DEPARTMENT OF ART

April 5, 1966

Mrs. Edith Gregor Halpert
465 Park Avenue
New York, N.Y. 10022

Dear Mrs. Halpert:

Our one man exhibition of works by Ben Shahn was an important feature of the 75th Anniversary of the founding of Randolph-Macon Woman's College, as well as a very fine 55th Annual Exhibition. Thank you for lending from your personal collection to make this show such a success.

Because of the railway strike, the crates are going back to Budworth's by truck, rather than railway express. I enclose a card to be mailed to me when everything has been safely returned to you.

I have sent through the treasurer's office a requisition for one silkscreen print, unframed, of Gandhi, which we wish to acquire because of our contacts with women's colleges in India, as well as for its intrinsic artistic worth.

One student, Miss Evangeline Gianoulis, has bought the silkscreen Mine Eyes A Fountain of Tears. I retained this here. Enclosed is her check for half the amount. She will bring the other \$50.00 when she returns from Easter vacation. I hope you approve of encouraging student purchases by letting them pay in two installments. I am holding the print until she has paid all.

With my thanks and personal good wishes,

Sincerely,

Mary F. Williams
Mary F. Williams

Enclosures: Receipt card for Consignment 7529 and 7930.
Check for \$50 from Evangeline Gianoulis

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 26, 1966

Mr. David Rockefeller
146 East 65th Street
New York, New York 10021

Dear Mr. Rockefeller:

It was so good to see you and Mrs. Rockefeller at Parke-Bernet. I hope that you got some of the exhibits at the sale.

I want to take this opportunity to thank you for your kindness in communicating with Dr. McCarty, who was most gracious and helpful.

I still remember the old days on 54th Street and the wonderful experience of working with your mother. Occasionally I come across the old sales book and am delighted to see the prices at which not only the American paintings and sculpture but also the Europeans like Redon, Matisse (sculpture), Rouault, Bonnard, Maillol - ad infinitum - were obtained for her. Her vision and courage paid off well.

This is not sales talk, but I would very much like to have you and Mrs. Rockefeller see our new quarters. We are opening an exhibition of sculpture by one of the most brilliant American artists, Abbott Pattison. The preview reception will be held between 5 and 7 p.m. on Tuesday, March 29th. The exhibition will continue through April 23rd. I look forward to seeing you on this occasion.

Meanwhile, my best regards.

Sincerely yours,

EGH/tm

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March 15, 1966

Mr. Irving Mitchell Felt
Madison Square Garden Corp.
410 Park Avenue
New York, New York 10022

Dear Mr. Felt:

No doubt you will have received a message from your secretary to the effect that I telephoned some days ago to report that I have assembled a most interesting group of paintings and sculpture, which would fit in with your plans as expressed during your last visit.

Whenever you find it convenient, I shall be delighted to show you this material for consideration. In any event, it is always a pleasure to see you.

My best regards.

Sincerely yours,

EOH/tm

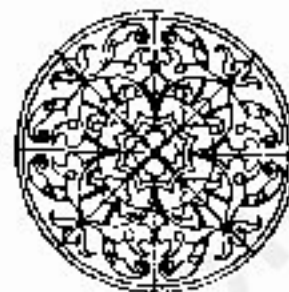
The Women's Committee

Mrs. John F. Simmons, *Chairman*

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| Mrs. Dean G. Acheson | Mrs. Atherton Macondray |
| Mrs. Philip W. Antram | Mrs. Paul B. Magnuson |
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*Under the generous patronage of
Mrs. Johnson*

The Trustees and The Women's Committee

*of
The Corcoran Gallery of Art*

request the pleasure of your company

*at
The Spring Dance
to Preview the Exhibition*

Past and Present

Two Hundred and Fifty Years of American Painting

Friday, the Fifteenth of April

at ten-thirty o'clock

The Corcoran Gallery of Art

R.F.V.P.

Black Tie

From to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



JEFFERSON GALLERY

7917 IVANHOE AVENUE
LA JOLLA, CALIFORNIA
92037

29 March 1966

Edith Gregor Halpert
Downtown Gallery
465 Park Avenue
New York 22
New York

Dear Edith,

The consignment sheet and the first set of photographs have arrived and we are very pleased with the selection that you have made for us. The insurance has been in force since the receipt of your telegram.

We are looking forward to the remainder of the photographs and the color slides- things are going along well; it will be a magnificent show and I am deeply indebted to you for your generosity.

With my very best regards,

J. Thomas Jefferson

JTJ:dkf
enclosure

rior to publishing information regarding sales transactions, ascertainers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 6, 1966

Mr. Richard P. Tatar
103 Oakland Avenue
Gloversville, New York

Dear Mr. Tatar:

Many thanks for your kind note and the generous supply of pens. Maybe for a while now I won't have to run around the Gallery looking for the culprit who always steals the pens off my desk.

I do appreciate your thoughtfulness - and hope to see you soon.

Sincerely yours,

Tracy Miller

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March 24, 1986

Mr. Edward B. Nielsen
Milwaukee Art Center
750 N. Lincoln Memorial Drive
Milwaukee, Wisconsin

Dear Mr. Nielsen,

We were wondering if you have come to any decision on the selections for your "Inner Circle" show. Some of the photographs we sent you are in scarce supply (new copies obtainable only with the greatest difficulty) and we hope they will be returned when you are finished with them.

Sincerely yours,

Howard Rose



MUSEUM OF ART, SCIENCE & INDUSTRY
NINETY ACRES PARK, BRIDGEPORT, CONNECTICUT
4450 Park Avenue

March 16, 1966

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Thank you for your very kind letter of March 8. In the interest of keeping you in good physical condition I have decided to make different plans and stop harassing you with respect to speaking in our lecture series this spring. If you are getting over a bout with the doctor, there's no point in taking on a lot of outside activities. So, for the time being, let's just forget the initial invitation and please accept my sincere thanks for considering it in the first place.

I have not yet had the pleasure of seeing your new installation and even though I feel certain that the Downtown Gallery can live pretty well without browsers I do want to come in some time to see you in your new home.

Best regards to you.

Sincerely,

Ward Cruickshank II
Curator of Exhibits

WC/chm

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the items he purchased and I therefore am undertaking to pay for the others myself, so that what we had reported as sold will be covered under the circumstances.

As I advised you previously, it is not customary for the dealer to pay for the casting as all objects sold are delivered by the artist or the estate in complete form, without any outlay on our part. However, we are glad to make this exception, but I am reporting payments we had made to the Modern Art Foundry Inc. for the various casts, which are necessary in order to have work available for exhibitions such as the most important one of its kind held at the Smithsonian Institution, which included Storrs' work in this great historic exhibition. Other consignees include a prominent gallery in La Jolla, California, one in New York, and elsewhere. Mrs. Booz received a catalog from us of the exhibition entitled **ROOTS OF ABSTRACT ART IN AMERICA**, held at the Smithsonian. A reproduction of one of Storrs' sculptures appeared in the Washington paper. The Des Moines (Iowa) Art Center purchased a stone sculpture, the price of which we had raised from Mrs. Booz's figure of \$300. to \$1600. Incidentally, the Des Moines Art Center is one of the outstanding museums in America. In another instance, we also jumped the price from \$2000. to \$3000. and are paying accordingly. The first few sales were made at the lower figures suggested by Mrs. Booz, as we thought it advisable to start the distribution immediately. Subsequently, of course, we can - and have - made increases in the figures.

I trust I did not bore you with all this information, but I think it is important to supply you with complete data and explain the long and what appears to be inexcusable delay. Hereafter, we will function as we had in the past and there will be no further reason to refer any of the problems to you unless you so desire.

I am sure that you understand this most unusual situation and that, if you will make inquiries anywhere in Chicago, whether museums or press or collectors, you will find that the Storrs situation has been completely unique in our career and I can promise that there will be no repetition hereafter.

Many thanks for your patience and, of course, for your kind cooperation and that of Mrs. Booz, to whom I am sending a copy of this letter.

Sincerely yours,

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matter of fact, however, it has been stated thereby that the work of art—in other words “the creation as it has become visible in inorganic material” is to be protected as something final in its character of finality and every processing, partial or complete change (*Be- oder Verarbeitung*) shall be prevented. That is the entire protection which—aside from the stipulations as to reproduction—has been granted the artist and his work. The right of partial and complete change is inherent in any acquisition of a mere item of merchandise.

The right to destroy an acquisition apparently is held in common by the acquirer as well of an artwork as of a usual trade commodity; at least the question is considered as contested, whether or not the artist is protected against the arbitrary destruction of his work by the owner—not by act of God. The German civil code apparently leans toward such a protection: under certain given circumstances and with great interpretative zeal an attempt might be made to show that through the destruction of a work “the right of another person is illegally violated” since the “purpose” (*Bestimmung*) i.e. the viewing (*Anschauung*) of the work has been precluded by the destructive act. At once the objection could be raised that the artist certainly lacks any right of bringing a lawsuit against the owner for judgment that he, the owner, be prevented from keeping the work under lock & key and from refusing admittance to interested viewers. Therefore the conclusion does not appear illogical, though not necessarily favored by this writer, that the owner of a work of art who has the right to exclude anyone from viewing it, which actually means destruction, ought to have the right to destroy as such. Here and at this point an excellent counter-argument would originate with the objection that in such a case the owner might be permitted to *disfigure, mutilate or change* the work which he, the owner, has made inaccessible which the German Supreme Federal Court has forbidden *ex lege* in the famous *Sirenen*-judgment (RGZ 79, 397 ff.). We must not neglect to consider the professional pride of many artists who would prefer an act of destruction to disfigurement, mutilation or change.

It should be mentioned that legislative steps have been recommended in order to prevent the destruction of works of art. In this respect it has to be considered whether or not such a legal restriction does imply a restriction of the right of free disposal—the latter being in itself an essential tenet of the right to property. One could, to be sure, maintain the opinion that any *disfiguring, mutilating or changing* action constitutes a lesser degree of violation of the law than mere destruction, just as the disfiguring or mutilating of a human being presents a lesser crime in comparison to his murder. Again the counter-argument may be offered that in the realm of art there exists a legal connection—by copyright—between the artist and the work of art still existing in the sphere of its owner: The destruction of this work—whether it be caused by the owner or not—sets a unilateral, but permissible, end to such legal connection. The right to sever the legal connection could be considered as the privilege of the owner, who

chances an economical loss by such a destructive action.

The contract of sale concerning works of creative art is doubtless no contract within the sphere of copyright, but of common law. We already have observed that the property rights with the exclusion of the exempted rights of duplication and dissemination, and probably with the inclusion of the right to destroy (minus, however, the right to change), transfer to the buyer.

If the value of the acquired work of art increases, then this increase means profit for only the owner who may have purchased stimulated by the thought of speculating and who could now envisage a profitable sale. If the artist, on the other hand, as the creator of such work of art has not transferred his royalty rights when selling his work, then they represent the only right to his work which still remain to him after the sale. In no other way will he profit by the increased selling price.

III

If original works of art could be compared with real estate or patents and their legal transfer could be made dependent on their registration, it would become possible to secure a share of the selling price as royalty for the artist.

Let us consider *de lege ferenda* the following implications and measures:

a) Whether a work of creative art should be registered at all would be left to the artist's discretion. The registration fee, which ought to be kept comparatively low—exemption from any fees could be provided legally for the impecunious—would contribute essentially to the financial basis of the Registration Office for Works of Creative Art that would have to be organized for the United States as such and on federal level, perhaps under the supervision of the Department of Commerce or of the U.S. Chamber of Commerce. The so-called *filing system* seems preferable such as it exists for the states of the so-called *Latin* patent laws: Filing when paying the fee and the deposition of an authenticated photograph of his work (establishing the artist's definite claim of registration), issuance of a certificate of registration with a serial number and perhaps a kind of stamp that could be affixed to the work itself.

b) The transfer of property as far as registered works of art are concerned is only valid with the registration of the new proprietor in the register.

Registration stamp and certificate lift the work of art to the rank of a registered work of art, somewhat comparable to the impressum of a U.S. Patent Number—or of the formula *Patent pending*—on an item of merchandise that thereby is distinguished from non-patented articles. At the same time the stamp will caution any prospective buyer to ask for official information about the present ownership of the work of art: The proper authority will be the office in charge of registration. Similarly as with pieces of land, the prospective buyer would be protected against the repeated sale of the same work by the registration of the intention to sell and by the issuance of one single and unique copy of such a registration

certificate to be drawn up and signed by the official in charge. The registration of a new acquirer of such a work which has been annotated as intended for selling can be executed solely if, with the application of the registration of the new owner, the certification of the annotation of the intended sale is deposited with the official in charge. The law would have to set a certain time after which any annotation of the intention to sell does expire—let us propose: two months—and cannot be renewed, but must be applied for again.

c) It must be determined legally that with registered works of art only the register itself provides the incontestable proof of the shares of property in connection with the—registered—work of art. The law could also provide for the registration of liens, although the tendency of a certain “immobilization” of *per se* movable things could arouse the legislators' opposition. The public at large and the art dealers soon would get accustomed to an inspection of the register since the stamps themselves might fall off and only the register or the filing protocol of the registration office could provide authentic proof of the registration or non-registration of a work of art. Consideration ought to be given to the possibility that the Office of Registration, as the patent office, might publish lists of registration that could be acquired as printed matter or by subscription.

In exhibitions, illustrated catalogs, books, periodicals etc. the registration number always could and should be quoted, just as it would be the artists' or dealers' privilege to point to the fact of non-registration. Both legal states—the work being registered or not registered—might be of a certain advantage to the artist, buyer or dealer under given circumstances. In any case an incorrect indication of status ought to be punishable under the law.

d) It will be up to the experts of the market to decide whether the dealer should be registered or not. If he acquired property in the form of a work of art in the fear—or hope—of being unable to sell and being forced to incorporate it into his collection, if only to play the market as a speculator, then it might be to his interest to have his property rights registered. However, the dealer might have bought the work or held it on a commission basis for resale, and he might plan, at any rate, to sell it very soon at a considerable profit: In such a case the certificate of the registration (annotation) of the intended sale will suffice to protect him and the new acquirer with reasonable certainty.

e) The proper purpose of the registration office and its work becomes self-evident if a minimum share of the respective selling price of the work is legally established for the artist's profit. The law would have to stipulate that transfers of property become effective only with the deposition of the sale contract or a declaration of agreement between the parties to the contract referring to the sale price. The royalty share of the artist would also be paid to the registration office in favor of the artist when the application of registration of the new owner is filed: The office could deduct a certain legal fee for its own dues. The contract respecting the declaration could contain stipulations

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March 16, 1966

Mr. Vern Pascal
P. O. Box 132
San Luis Obispo, California

Dear Mr. Pascal:

Thank you for your letter.

I am sorry to be unable to help you, but we deal only in original works of art and do not sell slides and also we do not handle the work of the artists you mention.

Sincerely yours,

Tracy Miller

for to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

FRANCIS BIDDLE
1609 THIRTY-FIRST STREET, N.W.
WASHINGTON, D. C. 20007

4 April 1966

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Edith Halpert:

Lately I have heard disturbing rumors that your collection may go to the Smithsonian instead of the Corcoran Gallery. Do write me a line telling me what the situation is!

With warm regards,

Francis Biddle

The Spring Dance Committee

Mrs. Poe Burling, *Chairman*

Mrs. Frederick Merrill, *Co-Chairman*

Mrs. Philip Barry

Mrs. Huntington T. Block

Mrs. Leonard Carmichael

Mrs. James O. Denby

Mrs. H. Struve Hensel

Mrs. William R. Hunnicutt

Mrs. W. Dabney Jarman

Mrs. Alfred Osgood

Mrs. Jefferson Patterson

Mrs. Neill Phillips

Mrs. Richard M. Powell

Mrs. Charles S. Whitehouse

March 16, 1966

Mr. John W. McCoubrey, Associate Professor
Department of Art
University of Pennsylvania
302 Furness Building
Philadelphia, Pennsylvania 19104

Dear Mr. McCoubrey:

I am enclosing the photographs you requested, together with our bill. Please note that, in addition to the credit line "Courtesy of The Downtown Gallery", you should write for permission of the present owners of the Shahns. MAY 5 is in the collection of Mr. Edward Kook, 6 West 77th Street, New York; and PHOTOGRAPHER'S WINDOW in that of Music Dealers Service Inc. at 426 West 55th Street, New York.

Sincerely yours,

Tracy Miller

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

BW

March 30, 1966

Mr. William Harnett
The American Folk Art Gallery
465 Park Avenue
New York City

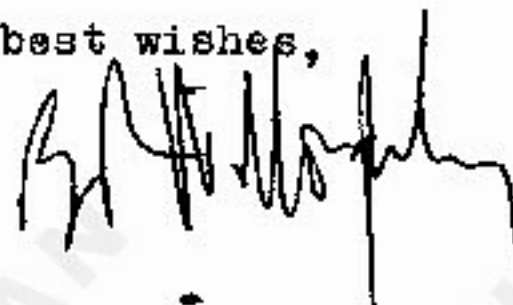
Dear Mr. Harnett,

I am enclosing some photographs of an oil painting that I thought perhaps you and your gallery might be interested in purchasing.

Since it reminded me so much of the style of Gilbert Stuart, we wrote the Smithsonian, and Mr. Rowland Lyon was kind enough to give us his opinion that it was of the period of Stuart (1775-1828) but not by him, and not a copy of anything known to be by Stuart. In any event it is a most pleasing portrait, and has been recently cleaned by our local museum restorer Constantine Cherkas, and relined.

It is not signed, nor framed, it is approx. 25" x 29" and if you feel it is the type of painting for you and the gallery please let me know.

all best wishes,





THE UNIVERSITY OF ARIZONA
TUCSON, ARIZONA 85721

UNIVERSITY ART GALLERY

March 22, 1966

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Edith:

Thank you for your kind letter of the 15th. I am enclosing the list of board members and a dossier which you might find helpful.

Best regards,

Sincerely,

Bill

or to publishing information regarding sales transactions, scholars are responsible for obtaining written permission in both sales and purchase involved. If it cannot be obtained after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 60 years after the date of sale.

The law would have to contain clauses about the artist's right in the case of donations and depreciations.

The peril of a by-passing of royalty duties by a sham donation would be lessened by a legal stipulation about royalty duties becoming payable in the case of the donation of an art work by a person other than the artist himself. The legislator would have to declare that a registered work of art be transferred legally to the receiver of the donation by registration of the latter as the new proprietor. If the parties to the donation do not wish to assume an increase in value, the price contained in the last sale con-

tract preceding the donation might be taken as determining basis. If, on the other hand, the parties maintain a depreciation they would have to file a legalized copy of an expert opinion whereby the conclusion of a sham contract be prevented that may aim at a circumvention of royalty payments and constitute a decrease of the sale price.

Any genuine depreciation will have to be proven. It will be up to the legislature to decide whether or not the artist has a claim to a royalty share in connection with the decreased sale price, and whether or not the depreciation solely must be proven if the new price differs

considerably from the preceding contractual sale price, thereby entailing, as it were, a kind of *bona fide laesio enormis*.

Of course the legislature may declare that the artist's share should be assessed only on the basis of increases in value and higher prices caused thereby, since the entire royalty system has been established as a substitute for the highest sale price the artist did not receive when selling the work of art to its first buyer.

However Congress will legislate, no doubt by a law drafted along the lines as fixed above, a wrong will be righted and a source of legal income will be created.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information pertains to a deceased person, and the information may be published 60 years after the date of sale.

March 19, 1966

Dr. Paul M. Knopf
The Salk Institute for Biological Studies
Post Office Box 9499
San Diego, California 92109

Dear Dr. Knopf:

Thank you for your letter.

Much as we would like to be of assistance, we have no association with the Hartley painting to which you refer. For your further information, we deal only in original works of art and do not handle reproductions of the work of any of our artists.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

18 March, 1966

Downtown Gallery
465 Park Ave.
New York, New York

Dear Sirs:

I am most anxious to acquire
Ben Shahn's serigraph, "Triple Dip."
Could you kindly inform me if one
is available and secondly what
the cost is. Thanking you in advance,
I am.

Sincerely yours,

Sherry H. Glass

375 A. Harvard St. (12A.)

Cambridge, Mass.

02138.

March 22, 1966

Mr. Charles Buckley, Director
City Art Museum of St. Louis
St. Louis, Missouri

Dear Mr. Buckley:

I checked with Budworth re the shipment of the Dove and the Shealer to you and find that a strike of the drivers for Railway Express here in New York had left the package tied up at Budworth until March 11th. They are putting through a tracer anyway, but say that all of their shipments were delayed because of the backlog.

Sincerely yours,

Tracy Miller

for to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both sides and purchase involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information by be published 50 years after the date of sale.

ANDREW DICKSON WHITE MUSEUM OF ART

CORNELL UNIVERSITY

March 28, 1966

Mrs. Edith G. Halpert
Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

I am the graduate assistant at the Andrew Dickson White Museum of Art. At present I am doing research for Miss Inez Garson in connection with the proposed exhibition of the Dr. and Mrs. Milton Lurie Kramer collection.

March 31 through April 2 I will be in New York City and would like very much to talk with you. Miss Garson needs the current insurance valuation on a painting by Max Weber which was inadvertently left off your list and I have a few other questions to discuss with you about the Kramer collection.

Professor William I. Homer of the History of Art department has informed me that you have at the Downtown Gallery scrapbooks of clippings dealing with Georgia O'Keeffe and her paintings. I would greatly appreciate seeing these scrapbooks at the same time for my own research on Miss O'Keeffe's art.

Please excuse the short notice; I did not plan my trip until this week. I will telephone you at the Gallery when I arrive in the city. I hope that you will find it convenient to see me sometime Thursday or Friday, March 31 or April 1.

I am looking forward to meeting you.

Sincerely,

Melanie Joy Lewis

Melanie Joy Lewis

Not to publishing information regarding sales transactions, research is responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information will be published 50 years after the date of sale.

March 15, 1966

W. S. Budworth & Son Inc.
424 West 52nd Street
New York, New York

Gentlemen:

The combination of a protracted illness, which has slowed up all my activities, and the fact that we had a temporary bookkeeper, who confused our records, caused this long delay in payment of our bills. We are now checking to ascertain which of these relate to the shipment from Leicester Galleries in London and we will send you a check by return mail. I am sure you will find this delay exceptional in connection with our past accounts and I hope that you will overlook the matter accordingly now that you know the reasons why.

Many thanks for your cooperation.

Sincerely yours,

EOH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

March 15, 1966

Nihonbashi

Mr. Paul K. Watabe
#9 Dogen-cho Nakano-ku
Tokyo, Japan

Dear Mr. Watabe:

Since our arrangements for the Kuniyoshi show were made with you personally, I am obliged to refer the matter to you once again, as I realize your attitude is quite different from that of Mr. Kojima.

We sent an additional invoice to the latter as he finally confessed that the so-called missing items were sold by the Nihonbashi Gallery, thus increasing the figure due considerably; as a matter of fact, my bookkeeper called my attention to the fact that the list you sent on November 27th 1965 includes four additional items as compared to the August 12th list, but the latter also has an item which you omitted. This is an ink drawing #305, entitled FIGURE IN MASK priced at \$600. In other words, both lists are incorrect and I am enclosing the final list which, as you note, adds up to \$11,825.

Also, for your information, Mrs. Kuniyoshi and I agreed that we would accept the advice of someone else and I wrote a letter to the Honorable Mr. Ryuji Takeuchi, your Ambassador stationed in Washington and the Registered Mail Receipt is in our possession. As I wrote him, I hesitated to turn the matter over to an attorney who has been recommended to me by an important official in New York, who warned me that by so doing it would become a public matter and would make the American press. This would be most prejudicial, I am sure, and I am therefore hesitating, but I cannot wait any longer, since I am responsible to Kuniyoshi's widow for the sum of money involved.

If you have any recommendations, please let me know immediately as I can see no other alternative under the circumstances. After all, the matter has been pending since August and we were promised payment in September - more than 6 months ago. The draft for \$3000. has not been honored by the bank and, in this instance too, I do not want to permit The Chase Manhattan Bank to process the matter - again because I think it will create very bad public relations at your end.

I will be most grateful for any recommendation you can make, but my patience has given out and I hope to hear from you promptly. Many thanks for your cooperation.

Sincerely yours,

EGH/tm

for publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.

March 24, 1966

Mr. D'Amato
Santini Brothers
447 West 49th Street
New York

Dear Mr. D'Amato,

This is an authorization to release to the A.C.A. Gallery
O. Louis Guglielmi's "Mental Geography", oil, 1938, which
you have in storage for me.

Mr. Bergen, of A. C. A., will call you next week to make
arrangements for delivery. All charges to A. C. A.

Sincerely yours,

Tracy Miller

March 18, 1966

Santini Brothers
447 West 40th Street
New York, New York

Attention: Mr. D'Amata

Dear Sir:

Confirming our telephone conversation, this will authorize you to release the Lyonel Feininger painting, CHURCH, for exhibition at the Pasadena Art Museum.

Sincerely yours,

Tracy Miller

for publishing information regarding sales transactions, teachers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Tobin

CENTRAL OPERA SERVICE

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5 April, 1966

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Mid-South Reg. Director
LUDWIG ZIRNER
University of Illinois
Administrative Secretary
MRS. MARIA F. RICH

Mrs. Edith Gregor Halpert
The Downtown Gallery
New York City

Dear Edith:

After our telephone conversation of last week, I am taking typewriter in hand (literally) concerning my suggestion that we use my Ben Shann "Byzantium" (Events?) as the top portion of a poster for the massive exhibition of stage design David Daniels and I are working on for Spoleto this summer.

My idea was to have the Shann which is so very beautiful as well as architectual in contrast with one of my drawings of the Bibierna family, be it Giuseppe, Ferdinando, or Antonio. I promise that the quality of the lower section will match that of the upper!

Please convey this idea to Shann. We would treasure the experience of the contrast of the best of the past with best of the future.

As ever,

Ben SHANN

Ben Shann
Ben Shann
Models - Plan
Stage models
16x20
EXPORT, U.S.A.

L. R. S.

March 31, 1966

Dear Mr. Rodriguez:

Because it has been impossible for me to leave my office, I am sending an early passport together with a recent Social Security card. Both of these have my date of birth and should serve as sufficient evidence.

As these records are most valuable to me, I hope that they will be returned and therefore am enclosing a self-addressed envelope for your convenience. Or if you would prefer to call me, I will send someone to pick up this material.

Many thanks for your very kind cooperation.

Sincerely yours,

EDH/tm

Donee's Name: CUMMERBALLY OF ART
Address: JACKSONVILLE FLORIDA

Date of gift or proposed gift: NOV-1-1965 (APPROX)

Name of work: Still Life with Fruit and Vase

Artist: MAX WEBER

From whom purchased: NOT PURCHASED WAS A GIFT
City (if not New York):

When purchased: 1954 APPROX

Purchase price: UNKNOWN

FRAME WAS ALSO DONE BY MAX WEBER

Medium: (Underline or fill in one)

PAINTING-Oil-Water color-Pastel-Gouache-Other

DRAWING-Pencil-Crayon-Ink-Other

SCULPTURE-Bronze-Stone-Wood-Other

GRAPHIC-Lithograph (Blk & White, Color)-Etching-Other

Support: (Underline one) -Canvas-Paper-Wood Panel-Other

Dimensions: Height 15 inches; width 18 inches

Location and Description of Signature, Date and Inscription:

Quote how signature and/or date read: "

Face (underline two): Upper, lower, right, left, center,
other

Reverse (Describe):

Quote, describe, and state location of any other inscription:

For Sculpture, Cast No. , Edition Size

Condition:

*Former Owners: (Dealers and collectors)

*Exhibitions:

*References in Publications (Books, Magazine Articles, Exhibition Catalogues, etc.)

Note: If space is insufficient, please supply information on additional page.

4000 3/24/66

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



Joslyn Art Museum

Eugene Kingman
Director

2210 Dodge St.
Omaha 2, Nebraska
Tel. 342-3996

April 3, 1966

Dear Edith,

I look forward to seeing you in New York, and hope we can drink a toast to something - perhaps to US! I will get in touch with you later in the week, and hope to see you, Jack and Walter. If you are going to be in town Saturday or Sunday, perhaps we can plan something.

Fondly,

William A. McGonagle
Curator

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

for to publishing information regarding sales transactions, research are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information will be published 60 years after the date of sale.

March 16, 1966

Mrs. Michael Gross
444 Morton Street
New York, New York 10014

Dear Mrs. Gross:

Many thanks for your check and for your letter.

As Mr. Kennedy was only employed here temporarily in December, I was unaware that you had specified to him that you wanted to leave the Zorach CAT here until some later time. This, of course, is perfectly all right. It takes up virtually no space and, as a matter of fact, I'll rather miss it when it does eventually leave us.

Sincerely yours,

Tracy Miller

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 27, 1966

Governor Nelson Rockefeller
Governor's Mansion
Albany, New York

Dear Governor Rockefeller:

I was very glad to learn that you are planning to use a considerable number of sculptures in conjunction with the new building program in Albany. Mr. Doty has some photographs which he selected here.

I am writing to you personally at this time because we have just completed arranging our exhibition of sculpture by a very brilliant artist, Abbott Pattison. A catalog was sent to you under separate cover.

I am most eager to have you see this interesting cross-section we have, which includes small gemlike figures, miniature in scale, as well as large reliefs, most appropriate within an architectural scheme. In any event, I am sure you will enjoy the exhibition and I know that I will enjoy seeing you again after many years - going way back to the 30's, when I had the privilege of working with your mother. Incidentally, I was happy to learn that you are the owner of Rouault's LE JUGE, which I purchased for her for \$1900. long ago in 1930, together with a great many other European works of similar quality.

I look forward to your visit.

Sincerely yours,

FCH/tm

March 24, 1966

Mr. G. Stuart Hedge
Flint Institute of Arts
De Waters Art Center
1120 East Kearsley Street
Flint, Michigan

Dear Mr. Hedge,

Erratum. On the forms returned to you for Mrs. Greene, who is lending her Stella "Still Life" to your "Realism Revisited" show, the insurance valuation is given at \$6000.00. It should be \$7500.00. Will you please make this adjustment? Thank you.

Sincerely yours,
Howard Rose
Howard Rose

NORTHERN VIRGINIA FINE ARTS ASSOCIATION, 201 PRINCE STREET, ALEXANDRIA 14 VA.
CHAPTER OF THE VIRGINIA MUSEUM OF FINE ARTS

March 16, 1966

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Thank you for your welcome note of March 8. I am delighted that you have gained ground sufficiently to look forward to May 16 as a definite date. We hope to see you then as hale as ever and as full of your wonderful zip.

"Behind the Canvas Curtain" is scheduled for 8:15 p.m. Our lectures usually run about forty-five or fifty minutes. As our Athenaeum will not seat the attendance we anticipate, we have engaged Christ Church Parish House nearby for the meeting. If you feel like a longish evening, we would be delighted to arrange a dinner party at 6:15, prior to the lecture. If you would rather forego the preliminaries, do please let us know. Our hospitality committee makes its plans six weeks or so in advance. Also, may we have a photograph as soon as possible for publicity use?

I look forward to your being with us in May.

With kindest regards,

Sincerely yours,

Denys Peter Myers

Denys Peter Myers
Director

Call at 548-0035

Congressional School
Falls Church (near Arlington)
Sleepy Hollow Rd.



7:45

May 16

8:15

Res. 836-5372

5-6

for publishing information regarding sales transactions. Research is responsible for obtaining written permission in both art and publisher involved. If it cannot be obtained after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



STATE UNIVERSITY COLLEGE, FREDONIA, NEW YORK

14063

Department of Modern Languages

15 March 1966

Mrs. Edith Halpert
Downtown Gallery
32 East 51 St.
NYC 10022

Dear Mrs. Halpert:

It is my hope, that in connection with the more recently witnessed interest for the destiny of artists and their works the enclosed article, published by the Art Journal (vol. XX, iss. 3), may meet with your consent.

Sincerely yours,


Robert Rie
Professor

Enc.

March 26, 1966

Mr. Edda Fonda, Director
Fratelli Fabbri Editori
91, Via Mecenate
Milano, Italy

Dear Mr. Fonda:

Thank you for your letter.

We will be very happy to cooperate with Mr. Loprieno when he arrives in the United States to photograph works of art. Arthur Dove's *THE CRITIC* is here in the Gallery. However, the Georgia O'Keeffe *NEW YORK NIGHT*, 1929, is in the collection of the University of Nebraska in Lincoln and you would have to make arrangements with that institution. As to the Max Weber, the title you give, *ANXIETY*, 1928 is unfamiliar to us, but I am sure we can resolve the matter as we have excellent examples of this artist's work in our possession, or it is possible that the actual title is simply one which does not translate successfully.

At any rate, we will be pleased to welcome your representative.

Sincerely yours,

EGH/tm

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OFFICE OF THE DIRECTOR
COLBY COLLEGE ART MUSEUM
WATERVILLE/MAINE/04901

March 29, 1966

Downtown Gallery
32 East 51st Street
New York, New York

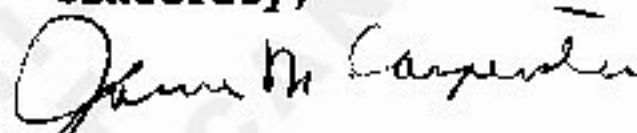
Dear Sir:

The Colby College Art Museum is planning an exhibition to be held July through September 1966. Entitled "Art in the Making" it will be comprised of unfinished paintings from various periods of art history. We believe that it will be interesting and valuable to bring together a diversity of works which have been arrested in the process of their making and which may reveal something of the artist and his approach to artistic and technical problems. A comparison of such works should also be valuable.

I am writing to ask if you would be willing to think over your collection with the idea of interesting unfinished paintings in mind. If there are any which might be available as loans to us we would greatly appreciate hearing from you. We are requesting a number of paintings which we know of but we are sure that there are many we do not know about.

We would be grateful for any help you could give us toward making this show a success.

Sincerely,



James M. Carpenter

JMC/g

Temperas

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March 30, 1966

The Greystone Press
100 Sixth Avenue
New York, New York 10013

Gentlemen:

If you would be good enough to indicate on the enclosed bill what it is you are billing for, perhaps we can get this matter straightened out.

In the meantime, we are still holding an unopened book which was not ordered and about which we wrote you previously to have picked up.

We will appreciate your attention to both of the above matters.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

April 6, 1966

Mr. A. D. Emil
60 Sutton Place South
New York, New York 10022

Dear Allan:

Breaking all precedent, I am writing you a sales letter (no, I ain't hungry yet) - but I am most eager to have you see our current exhibition of sculpture by Abbott Pattison, particularly since the medium has always been of special interest to you and of course I would love to have this brilliant pet of mine included in your wonderful collection.

So, please come in. It will be wonderful to see you both - and you don't have to buy. I'll love you just the same.

As ever,

EGH/tm

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE SALK INSTITUTE FOR BIOLOGICAL STUDIES

POST OFFICE BOX 9499, SAN DIEGO, CALIFORNIA 92109

*Pl. write - know
we have no association
of this kind!*

15 March 1966

Edith Gregor Halpert, Director
Downtown Gallery
465 Park Avenue
New York City, New York

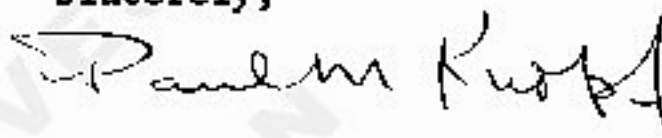
Dear Madam:

I am interested in obtaining a print of Marsden Hartley's painting, "The White Birches", currently on view at the La Jolla Art Museum.

If not available, please may I have permission to photograph the painting for later study?

I am currently learning to paint and I have an interest in the technique used by Hartley in this painting.

Sincerely,



Paul M. Knopf, Ph.D.

PMK:b

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ART DEALERS ASSOCIATION OF AMERICA, INC.

575 MADISON AVENUE NEW YORK 22

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AND COUNSEL

MURRAY HILL 8-7800
AREA CODE 212
CABLE ADDRESS
"ARTDEALAS, NEWYORK"

March 17, 1966

Hon. Louis J. Lefkowitz
Attorney General of the State of New York
State Office Building
80 Centre Street
New York, New York 10013

Dear General Lefkowitz:

It has seemed for some time that your office has been more interested in publicity than in sound legislative results from the public hearings which you have been conducting on problems in the art market. This conclusion is now inescapably apparent.

Under date of March 7, you released to the press an announcement of your appointment of an Advisory Committee to assist your office in the analysis and appraisal of testimony given at the public hearings. I, as Administrative Vice President of the Art Dealers Association of America, was a member of that Committee. With respect to what you described as "one of the major problems" - that of providing "immunity" for art experts - your press release stated that you would "ask the Committee to assist him (you) in the drafting of legislation which may be introduced to meet the problem." You added the suggestion that the granting of such immunity would be an important factor in helping to reduce art frauds.

In accordance with the program announced in your press release of March 7, you issued a letter under date of March 15 to members of the Advisory Committee in which you called a meeting for Thursday, March 24, to discuss a proposed Bill to provide immunity for experts in a form set forth in your letter. Although the Committee which you had appointed to "assist" you in the drafting of legislation had had no part in the drafting of the Bill proposed in your letter and although the meeting called by you was for the very purpose of permitting the members of that Committee to express their views, I nevertheless found in this morning's papers that you had released to the press the contents of your proposed Bill.

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March 22, 1966

The World and Its Peoples
100 Sixth Avenue
New York, New York 10013

Gentlemen:

The enclosed material is returned to you and we are holding for your pick-up the package to which it was attached and which remains unopened. Please have this called for at your earliest convenience as it was not ordered.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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March 19, 1966

Mr. Hermann Warner Williams, Director
The Corcoran Gallery of Art
Washington, D. C. 20006

Dear Bill:

On my return from Texas late last night, I found your letter of March 16th regarding the exhibition "Past and Present" - a complete surprise to me as I was not aware that you had such plans. As a matter of fact, I assumed that you were borrowing THE PEACEABLE KINGDOM for an advance showing of the exhibition organized by Carnegie, which listed the Corcoran as the second stop.

Regarding the other selections for which you sent us the forms, it would be impossible under any circumstances to send all of these for a period of five months. Furthermore, I have always made it a practice to lend paintings owned by the artists or estates as long as these are available, since I consider showing my or the Gallery's collection competitive. I am sure that you will understand.

A propos, it seems much more logical to borrow paintings by Feininger, Levine and Tobey from the dealer who represents them. May I suggest, therefore, that you come in and look through the photograph books and see what substitutions you can make, as with few exceptions, we have outstanding examples by a number of the consignors - and thus will not irritate the latter or their estates as would be the case if the loans are concentrated on the Gallery's or my collection. It will be good to see you.

Sincerely yours,

EGH/tm

C O P Y

March 17, 1966

Mr. Edda Fonda, Director
Fratelli Fabbri Editori
91, Via Mecenate
Milano, Italy

Dear Mr. Fonda:

As agents for Stuart Davis, now deceased, your letter addressed to him was forwarded to us by his widow.

The painting which you wish to reproduce, THE PRESIDENT, is in the collection of the Munson-Williams-Proctor Institute, 310 Genesee Street, Utica, New York.

We would suggest that you write directly to Mr. Edward Dwight, Director of the museum regarding this matter.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

for to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

JONATHAN B. BINGHAM
230 District, New York

Congress of the United States
House of Representatives
Washington, D.C. 20515

DISTRICT OFFICE:
308 EAST KINGSBRIDGE ROAD
BRONX, New York 10458
TELEPHONE: WE 3-2310

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information will be published 60 years after the date of sale.

March 15, 1966

Dear Friend:

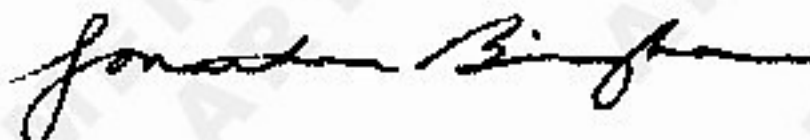
On March 9, I introduced H. R. 13446, "A Bill to provide for the establishment and operation of a National Registry of Art for the purpose of maintaining and administering records relating to the origin, transfer, and ownership of works of art."

I am taking the liberty of sending to you herewith a copy of the bill, a copy of my statement to the House of Representatives on introducing the bill, and a reprint of a pertinent article by Mr. Alvin S. Lane, my constituent and adviser in this matter, which appeared in The Record of the Association of the Bar of the City of New York.

As indicated in the statement, it is my hope that it will be possible to arrange for public hearings on this bill to be held this spring in Washington by the Subcommittee on Library and Memorials of the House Administration Committee, of which I am a member.

I would welcome your comments on the bill, and particularly on the general idea of a National Art Registry of the type proposed. I would be glad to have your comments in person at the hearings or in the form of a written statement, which might or might not be included in the record of the hearings, as you prefer.

Sincerely yours,



Jonathan B. Bingham
Member of Congress

JBB:mu
Enclosures

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March 22, 1966

Miss Sherry M. Glass
375 A Harvard Street (12A)
Cambridge, Mass. 02138

Dear Miss Glass:

Thank you for your letter.

Much as we would like to be of assistance to you, the edition of Shahn's TRIPLE DIP was exhausted many years ago.

Sincerely yours,

Tracy Miller

The Downtown Gallery
465 Park Avenue
New York, New York 10022
March 16, 1966

To: Joe Mayer, Comet Ray Letter Service

The following stencils should all be REMOVED from our mailing lists:

ARTIST: Mr. Isami Doi
Kalaheo
Kauai, Hawaii

CUSTOMER: Mr. Nathan K. Kotz
4013 Lincoln Place Dr.
Des Moines, Iowa

Mrs. Milton Kramer
1172 Park Avenue
New York, N.Y. 10028

Mr. Fred Eiseman
442 Baldwin Rd.
Maplewood, N.J.

Mr. & Mrs. Allan McNab
850 DeWitt Place
Chicago, Ill.

PUBLICITY: Mr. & Mrs. Richard McLanathan
439 East 51st St.
New York, N.Y. 10022

Mr. John Hochmann, Picture Editor
FAMILY WEEKLY
60 East 56th St.
New York 22, N. Y.

Mr. Seymour Peck
CBS News
524 West 57th St.
New York, N.Y. 10019

Miss Judith Dornstein
Teleguide
1840 Broadway
New York, N.Y. 10023

MUSEUM: C.I. Pearson
2650 East Olympic Blvd.
Los Angeles 54, Calif.

Mr. Donald G. Zytowski, Acting Dir.
Washington University
St. Louis 30, Mo.

Mr. James Elliott, Gen. Curator
Los Angeles County Museum of Art
Wilshire Blvd.
Los Angeles, Calif.

Mr. A.M. Carpenter, Exhibit Chairman
Abilene Fine Arts Museum
Box 143 H.S.U. Station
Abilene, Texas

Mr. James T. Forrest, Director
Art Museum of New Mexico
Santa Fe, New Mexico

Mr. Gerald Nordland, Dir.
Gallery of Modern Art
1503 21st St. N.W.
Washington, D. C.

Mr. S. Lane Faison Jr.
Scott Hill Rd.
Williamstown, Mass.

Mr. Carl J. Weinhardt Jr., Dir.
Hartford Gallery of Modern Art
Columbus Circle
New York, N. Y. 10019

Mrs. Corinne S. Tucker
Galerie T
P.O. Box 25191
Houston 5, Texas

Dr. Paul Sachs
Widener Library
Room F
Cambridge 38, Massachusetts

Dr. William Doty, Exec. Dir.
Office of Cultural Affairs
Carnegie Hall, 7th Floor
7th Ave. at 57th St.
New York, N.Y. 10019

Tracy Miller

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WZ
WINROCK FARMS
ROUTE 3
MORRILTON, ARKANSAS

March 18, 1966

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

Mr. Rockefeller had an opportunity to read your letter of March eighth on a brief stop at the office between trips.

He asked me to thank you on his behalf and to tell you that he is deliberately holding this until the new Director of the Arkansas Arts Center arrives, at which time Mr. Rockefeller would like to refer this to him for his consideration.

Sincerely,

Jane Bartlett
Assistant to
Winthrop Rockefeller

Print to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

• baker paper company •

TEL: 414-231-5050

36 BROAD STREET



OSHKOSH, WIS. 54901

2 APRIL 1966...

THE DOWNTOWN GALLERY
465 PARK AVENUE
NEW YORK CITY, N. Y. 10022

GENTLEMEN:

I AM ENCLOSING MY CHECK IN THE AMOUNT OF \$75.00 AS
PARTIAL PAYMENT ON MY ACCOUNT.

TWO MORE PAYMENTS OF LIKE AMOUNT WILL BE FORTHCOMING -
ONE IN MAY AND THE LAST ONE IN JUNE, IN ACCORDANCE WITH
MY CONVERSATION WITH HOWARD ROSE WHEN ARRANGING THE
ORIGINAL TRANSACTION.

THANK YOU!

SINCERELY

Keith Baker
KEITH BAKER

KB:MS

P.D. Would you please send me a Downtown
Gallery label, showing the information that
this is a Mahon original silk screen & the title
of the work, so that I can paste it on the back
of the framed picture?

ASSOCIATE MEMBER OF NATIONAL ASSOCIATION OF COLLEGE STORES

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

March 23, 1966

Mr. Warren Robbins
530 Sixth Street S.E.
Washington 3, D. C.

Dear Mr. Robbins:

This will acknowledge the safe return of one of Mrs. Halpert's African sculptures through the kind offices of your sister. Many thanks.

Can you give us an idea as to when the other will be returned? We will be most grateful.

Sincerely yours,

Tracy Miller

or to publishing information regarding sales transactions, members are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

THE FIRST NATIONAL BANK OF FORT WORTH

SAM CANTEY, III ■ VICE PRESIDENT



FORT WORTH 1, TEXAS

April 6, 1966

Mrs. Edith Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Edith:

I am distressed to hear that you have had an operation and a long illness. I am so sorry that I did not know about it.

Thank you for your nice long letter. Here is the story of my illness. The middle of February, I had a varicose vein operation from which I recovered speedily. I was back at the bank in 10 days. A few days later, I caught what I thought was the flu, but after five days of sulfa and fever of 104°, they began to check further into the matter. A second and stronger course of sulfa failed to make a dent, so I went back again to the hospital for blood tests every hour and other annoyances. They began to ask me such questions as, "How long has it been since you have been out of the country, etc.?" My answer to that question was "too long." They finally isolated some strange "bug" in my intestines and, as a purely side ailment, discovered a high blood sugar count. I returned from the hospital, my fever went up again, drastic medicine was applied and whether it did the trick or whether the "bug" just wore out I don't know, but I finally recovered.

I was sorry not to be able to attend the festivities of the O'Keeffe opening. I finally got to the exhibition last Sunday. I must say that I was most impressed by what you pointed out before, the importance of the early water colors. I think it too bad that more were not included in the exhibition and that those that were, were not given more prominence. I was quite pleased with another exhibit now at the Carter Museum of the drawings of Andrew Dasburg. This is an artist in whom I have long been interested, and we own several works at the Fort Worth Art Center.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 2, 1966

Mrs. Miriam B. Lein, Curator
Saint Paul Art Center
30 East 10th Street
Saint Paul, Minnesota 55101

Dear Mrs. Lein:

Thank you for your letter.

I am very pleased that the exhibition was a success and that you retained the very handsome drawing, THE BLIND BOTANIST, for your permanent collection. Perhaps at some future time when Shahn is not so involved in projects he will be available as a juror.

I too remember the very pleasant afternoon with you and your friends.

Sincerely yours,

EGH/tm

P. S. The receipted invoice is enclosed. Would you be good enough to sign and return the blue copy for our records. Thank you.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

H. B. FREEMAN, D. D. S.

2500 BATHURST ST.

APT. 702

TORONTO . . . ONTARIO

March 16/66.

Dear Edith -

Cheque enclosed for

~~750~~ 750 -

- to my account.

I know this is long drawn out -
but I cannot promise to have this
completely paid until January. If this is
asking too much then I can, as much as I'd
hate to, return one of my purchases.

Sincerely,

Herbert

Check to J.S.
for deposit

[Tom Baglioni 3-19-66]

Hall Baby

Love the D on
your name - when
you gonna ask me
to marry you - now
that your retired? D
love

Delavan DESIGNS

HANDCRAFTS IN WOOD

• PAINTINGS AND SCULPTURE •

Interbrook Farm
Interlaken, N.Y.

• SENECA STICKS

Mar. 17, 1966

No. when he calls
Downtown Gallery
32 East 51st St.
New York, N. Y.

Dear Mrs. Halpert:

all story not taking artist
I am a painter seeking a New York gallery, and I am writing to you, among other reasons, because my parents, as collectors, have spoken highly of you.

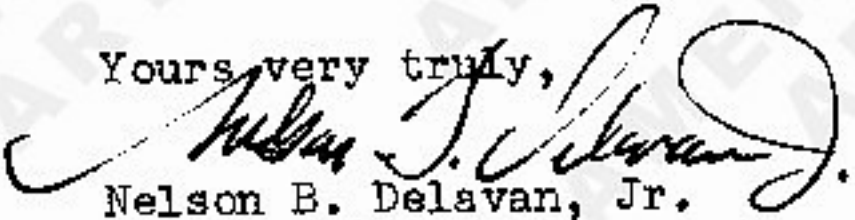
For several years I have been operating a studio here, producing handicrafts in wood. This business is now well established, and I am finding more time for my original interest in painting. My subjects are drawn from the Upstate countryside in which I live; I am currently working on a series of paintings of Cayuga Lake, which is of keen interest to me.

My background includes study with Stefan Hirsch, an MFA from the Cranbrook Academy of Art, and four years of teaching in the art department of Berea College.

I will be in the City on Friday and Saturday, March 25 and 26, and am in hopes I may have an opportunity to show you some of my work at that time. I will have oils, watercolors and drawings with me.

Thank you so much for your interest.

Yours very truly,


Nelson B. Delavan, Jr.

or to publishing information regarding sales transactions, each party is responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

April 5, 1966

Mr. Stefan Munsing
National Collection of Fine Arts
Smithsonian Institution
Washington, D. C.

Dear Mr. Munsing,

Enclosed are your forms and our consignment for paintings
being lent to your "American Landscape" show.

When the remaining two sets of forms (for Doi, Zorach) are
received, we will fill them in and return them immediately.

Sincerely yours,

Howard Rose
Howard Rose

130 1/2 East 65th Street
New York 21, New York

April 4, 1966

Mrs. Edith Halpert
Downtown Gallery
Ritz Towers
Park Avenue & 57th Street.
New York, New York

Dear Mrs. Halpert:

As a specialist in the work of Arthur Dove and Ben Shahn
I would appreciate an evaluation on the following two
paintings for insurance purposes.

- 1) BEN SHAHN "The Porch" ink and wash, 25" x 13 1/2"
Two figures, man and woman
sitting on a swing on a porch.
- 2) ARTHUR DOVE "Red Yellow and Green" oil on canvas - 1935
14" w x 10" h. Exhibited "An
American Place" April 1936.
Ex Coll: G. David Thompson
Alfred Steiglitz

With thanks.

Sincerely,

Elaine G. Rosenfeld

March 26, 1966

Mr. Richard M. Pack
22 Clover Road
Great Neck, L.I., New York

Dear Mr. Pack:

As you know, we are still holding for you the Ben Shahn POLITICIAN and are most eager to know what method you wish to follow. Shall we ship it to you in Great Neck, in which case we will only have to charge the 2% state sales tax or will you pick it up, which entails the 5% tax?

We will be most grateful for word from you at your early convenience. And come in and look around and say hello anyway.

Sincerely yours,

Tracy Miller

Print to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mar. 15, 1966

Mrs. Edith G. Halpert, Director
The Downtown Gallery
465 Park Ave.
New York, N.Y. 10022

Dear Edith:

I would appreciate the account of John Marin being closed. This was to be taken care of in the last check. Will you please forward the amount due me.

There was also an expense account which I never received. From the month of January, 1964 until the Gallery was closed in June, 1964, I received nothing. I handed in accounts on several occasions and spoke to you numerous times but I have not gotten one penny.

Thanking you

Sincerely yours

John Marin Jr.

John Marin, Jr.
Apt. 12D 945 Fifth Ave.
New York, N.Y. 10021

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 5, 1966

Mr. Charles Buckley, Director
City Art Museum of St. Louis
St. Louis, Missouri

Dear Charlie:

I hope you don't scare easy - also that you trust me.

I have decided to hold a show of Sheeler Estate paintings and drawings opening on April 26th and ending on May 21st. We will announce in advance that nothing in the Estate is for sale, but I am eager to include STILL LIFE, 1922, as it is one of the few in a larger scale- and certainly among the best. I will pay the transportation charges both ways if you will be kind enough to let me have it for this occasion and will guarantee to send it back to you if you still want it. Meanwhile, it is possible that the Estate may have been settled by then and that I will be able to give you a price.

Incidentally, I am planning to hang a few of the Early American paintings Charles owned, as it seems very appropriate to demonstrate his interest in American art of that period, which in my opinion relates to some of his work. Do you approve?

It was so good to see you again and perhaps the exhibition might bring you to the wicked city once again.

As ever,

ECB/tm

April 6, 1966

Mrs. John Farrar
16 East 96th Street
New York, New York

Dear Mrs. Farrar:

It has occurred to us that, as we are not covered by insurance for consigned works of art, you should be certain that your policy covers the Marin while it is here.

Furthermore, particularly in view of the above, we will appreciate it if you will let us know your decision in the matter.

Thank you for your attention.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

ring to publishing information regarding sales transactions.
members are responsible for obtaining written permission
on both sides and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
architect is living, it can be assumed that the information
may be published 60 years after the date of sale.

For to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Leo S. Guthman

March 29, 1966

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Edith:

I received your invitation for the reception
for Abbott just yesterday. I am indeed sorry
that I cannot attend but am delighted that you
have been handling his work.

I hope you are well. It's been much too long
since I've been to New York and seen you.

Warmest of regards.

Sincerely,



2629 South Dearborn Street
Chicago, Illinois 60616

March 17, 1966

Dr. G. Stuart Hodge, Director
Flint Institute of Arts
1120 East Kearsley Street
Flint 3, Michigan

Dear Dr. Hodge:

I am writing to let you know that Mrs. Jerome Greene,
the owner of the Joseph Stella STILL LIFE in which
you expressed interest has granted permission for it
to be included in your forthcoming exhibition.

The painting is here at the Gallery and can be inclu-
ded in the pick-up of any items you are borrowing
from us.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Wint

March 26, 1966

Mr. Nelson B. Delavan Jr.
Interbrook Farm
Interlaken, New York

Dear Mr. Delavan:

Thank you for your letter and for the offer of an opportunity to see your work.

As you probably know, The Downtown Gallery has concentrated for many years almost exclusively on the work of those artists on its permanent roster - and most of them have been associated with the Gallery since the 1930's or earlier. At the present time we do not anticipate making any additions to this roster.

However, with the many, many galleries now operating in New York, it should not be too difficult for you to make the appropriate affiliation. We wish you the best of luck and Mrs. Halpert, of course, sends her best regards to your parents.

Sincerely yours,

Tracy Miller

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

TELEGRAM MARCH 19, 1966

MRS. M. A. CHASE
3928 LEYMAN DRIVE
CINCINNATI, OHIO

THE SAD NEWS HAS JUST REACHED ME AND I HASTEN TO EXTEND MY
DEEP SYMPATHY.

EDITH HALPERT

*sent
2 p.m.*

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

3

of Virginia where I chairmaned
the art dept until my retirement
in 1963 -

I have always been grateful for
help and encouragement that has
come from many people - people
like yourself who didn't know
that they were being helpful -
my sincere thanks to the First
Lady of art -

Your interview was interesting
and pertinent, but glad you
said what you said - it needs
to be said day in and day
out.

My good wishes go out to you
in your new gallery and I
envy the artists that are
fortunate enough to have
you as a dealer -

JACOB SCHULMAN
38 NORTH MAIN STREET
GLOVERVILLE, NEW YORK

March 28, 1966


Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue (57th Street)
New York City

Dear Edith:

I regret that I will be unable to attend the reception and preview of the exhibit of Abbott Pattison on Tuesday, March 29. As you know, this is our busiest season and it is difficult for me to get away until after the 15th of April.

With kindest regards, I am

Sincerely,



JS:KB

for in publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be published after a reasonable search whether an artist or release is being, it can be assumed that the information is published 60 years after the date of sale.

PHILIP FALK, M. D.

8548 WEST 85TH STREET

CHICAGO 28, ILL.

PORTSMOUTH 7-5600

April 2, 1966

Miss Edith G. Halpert
% Downtown Gallery
465 Park Avenue
New York New York, 10022

Dear Miss Halpert:

I have received the catalogue on John Storrs and note that very few pieces are apparently available at this time. I was in your gallery just before Christmas and was shown many of the sculptures by two young men who were present at that time. They promised to send me prices on these pieces but until your letter arrived in response to my inquiry no such list was forthcoming.

I was particularly interested in a black cubistic sculpture, which I think you have named the Gendarme. Although you have this piece marked "Not For Sale", I note that you are going to make additional casts of this particular sculpture. I would be interested in knowing the price of this one.

I also have received your invitation to the Pattison Exhibit and although I promised Mr. Pattison I would try to be present your invitation arrived a day after the scheduled reception. I own two of Mr. Pattison's pieces and I have seen most of those that you are exhibiting this month. I believe all of his work is excellent.

If I can arrange to be in New York in the next month or two I shall certainly visit your gallery again. But in the mean time I would welcome any further information and prices that you may have on the John Storrs' sculptures.

Very truly yours,

Philip Falk M.D.
PHILIP FALK, M.D.

PF:mce

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BEN G. TAKAYESU
ATTORNEY AT LAW

586-724
TELEPHONE 500-000

SUITE 3043 INTERNATIONAL SAVINGS BUILDING / KING & BETHEL STREETS / HONOLULU, HAWAII 96813

March 15, 1966

Mrs. Edith Halpert
Director, The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Mrs. Halpert:

I have decided to open an art gallery called The Little Gallery which will be opened to the public on an appointment basis only.

I would want your permission to approach Ed Stasack and Betty Eckes. The usual courtesy of 50% of the fee would be sent to you if any sale is made here in Hawaii through the gallery. I will also put in the newspaper in the art section Ed's and Betty's names through the courtesy of the Downtown Gallery.

Until I hear from you, I will not contact them. Will you favor me with a favorable consideration on this matter.

Very truly yours,


BEN G. TAKAYESU

BGT:hk

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COUNTRY BEAUTIFUL

24198 W. BLUEMOUND ROAD, WAUKESHA, WISCONSIN • 53186

March 25, 1966

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

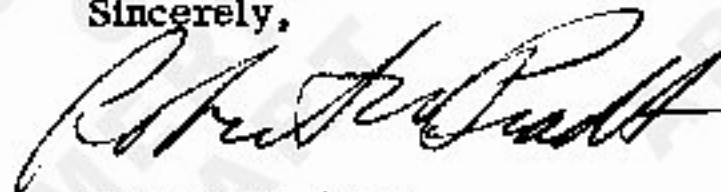
We are planning a book about art which will basically concern painting in the Eastern United States. At present we are thinking of two major categories, that is, New York and its artists and art outside of New York.

What I would like you to give me is a list of artists you would consider part of the Eastern School of today. These can, of course, be artists whom you represent or from major collections. The only qualification would be that you or Country Beautiful would be able to obtain photo examples of their work.

At this point we do not need a comprehensive job, but, rather a quick reply with basic information and any opinions or comments you wish to make regarding a project of this type.

Thank you for your cooperation.

Sincerely,



Robert W. Pradt
Art Editor

RWP/k

rior to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

March 16, 1966

Secretary to Mrs. Nancy Kefauver
Department of State
Washington, D. C.

Dear Carol:

As is obvious, I still don't know your last name!

Mrs. Halpert had loaned a Prendergast painting to the Art in the Embassies program. Is it possible to tell us where this is now? Also, would it be an insurmountable problem if it became necessary to recall this picture.

I will be most grateful for a reply at your early convenience. Many thanks.

Sincerely yours,

Tracy Miller

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 28, 1966

Edith Halpert
Downtown Gallery
465 Park Avenue
New York, New York

Dear Miss Halpert:

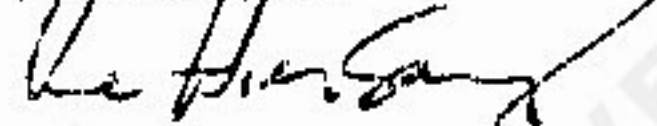
It has become important for me to make artistic and business ties outside of the San Francisco area. I am planning a trip to New York in a couple of weeks to search for a gallery affiliation and to investigate the possibility of moving east.

I would appreciate having the opportunity to show you a thorough photographic documentation of my work and to discuss with you the possibility of an association with Downtown Gallery.

Enclosed you will find catalogues and reviews which might give some indication of the work and some indication of its sources.

May I call on you when I arrive in New York? Thank you for your attention.

Sincerely,



Arne Hiersoux
422 Colusa Avenue
Berkeley 7, California 94707

view to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by be published 50 years after the date of sale.

March 15, 1966

W. R. Keating & Co.
90 Broad Street
New York, New York 10004

Attention: Mr. T. J. Mannix

Dear Sir:

The combination of a protracted illness, which has slowed up all my activities, and the fact that we had a temporary bookkeeper, who confused our records, caused this long delay in payment of our bills. We are now checking to ascertain whether you could indicate which of these relate to the shipment from Leicester Galleries in London and we will send you a check by return mail. I am sure you will find this delay exceptional in connection with our past accounts and I hope that you will overlook the matter accordingly now that you know the reasons why.

Many thanks for your cooperation.

Sincerely yours,

EGH/tm

rise to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

GROPPER ART GALLERIES



joseph gropper, director

40 brattle street
cambridge, mass
el 4-1130

March 23, 1966

Downtown Gallery
465 Park Avenue
New York City, N. Y.

Dear Mrs. Halpert,

I would appreciate very much any information which you might be able to provide about the two pictures by Shahn and Weber - snapshots of which are enclosed.

The Shahn is a silk screen print, 9" X 16", with his full signature (silk screened also) and a small symbol which looks like a copyright mark in the left corner. A label attached to the frame reads, "Laissez Faire", original silk screen by Ben Shahn, number 6 of 250 copies.

The Weber appears to be a linoleum cut print in earth colors of a standing man, bearded and with hands raised in praying position. It is 9" high by 2 3/4" wide, and is signed in pencil at bottom right. It is printed on a Japan paper. It may conceivably be a monotype. The colors look as if they were applied with his fingers as fingerprints are very plain throughout.

I hope you can supply me with some information about each picture, perhaps as to value as well as authenticity?

With many thanks,

Sincerely yours,

Joseph Gropper
Joseph Gropper

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April 1, 1966

Mr. Sam Cantey III
1220 Washington Terrace
Fort Worth, Texas

Dear Sam:

I was indignant, too, when I did not see you at the O'Keeffe opening, but my trip to Fort Worth was unexpected. As a matter of fact, I had to make arrangements for admission as I had not acknowledged the invitation. I did have a date in Dallas and thought that as a courtesy (as well as interest) I should stop off and see the exhibition. My entire trip lasted exactly two days inclusively, but I hope that when I feel better and have the Gallery running on a normal course I can take off several weeks for a much-needed rest and do a bit of traveling, visiting with good old friends whom I have not seen for a long time. This, of course, includes you.

I was very upset when your note arrived referring to your "bed of pain". I asked for you and no one mentioned that you were ill. I am so sorry to hear this and hope that you are mending rapidly. This is a real coincidence, as I too have had my "bed of pain" - a mighty long one, which called for a serious operation. This is over with and if I get an opportunity to take a vacation, I should be as good as new in the near future. What a bore illness is!

Do write and let me know what this is all about as you know that I am very fond of you. One of us will have to visit the other soon to match symptoms and scars.

As ever,

EGH/tm

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

SAINT PAUL ART CENTER

30 EAST TENTH STREET

SAINT PAUL, MINNESOTA 55101

MALCOLM E. LEIN
DIRECTOR

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Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York City, N.Y.

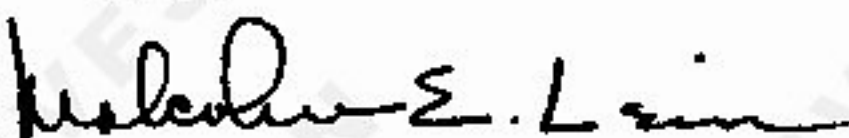
Dear Mrs. Halpert:

On Friday, April 1st, the Shahn drawings listed on the enclosed page were sent to you in care of W. S. Budworth & Son via Northwest Airlines.

Would you please return a signed copy of the enclosed form when you have had an opportunity to check the condition of these drawings.

Thank you again for your generous loan of the drawings and your interest in our organization.

Sincerely,



Malcolm E. Lein
Director

1 April
1966

enclosure:

cc: Budworth & Son



532 Daniel Ave., SE
Atlanta, Ga. 30317
20 March 1966

Mrs. Edith Gregor Halpert, Dir.
Downtown Gallery
465 Park Ave. & 57th St.
New York, N. Y.

Dear Mrs. Halpert:

I am interested in looking for Stuart Davis paintings of the 1920s for possible use of one of them as an illustration in a book I have completed, a history of the American 1920s. The book will be one of a New American History Series to be published by The Macmillan Co., under the general editorship of Eric F. Goldman.

I see the twenties as largely a non-political age and although I try to present a general study of the period (not a text, but for the general, literate reader), I emphasize to a considerable extent the achievements of writers and artists. I find Stuart Davis a distinct and important figure of the time and want to consider using a reproduction of a typical "twenties-like" picture of his as an illustration, perhaps as frontispiece.

I shall be in New York City Fri. afternoon April 1 and Sat. the 2nd, although I have to leave early the following Mon. morning. I should like to visit the Downtown Gallery and talk with you about where such Stuart Davis pictures might be found. I was told by Elmira Bier of the Phillips Gallery that you might be helpful.

If you think you might be able to give me some advice or show me some paintings, I'd appreciate a note. (I shall be in Atlanta until the 31st of March, when I go to Washington, and then on to New York for the weekend.)

Sincerely,

Elizabeth Stevenson
Elizabeth Stevenson

PE Tell her to get catalog
& info at Smithsonian

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ART DEALERS ASSOCIATION OF AMERICA, INC.
575 Madison Avenue
New York 22, N. Y.

March 17, 1966

To: The Members of the Association

Enclosed for your information is a copy of a letter written by me today to Attorney General Louis J. Lefkowitz, the contents of which I believe you will find self-explanatory.

Ralph F. Colin
Administrative Vice President

RFC:j1 A735
Encl.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

KAMAKURA-SHI JAPAN

THE MUSEUM OF MODERN ART, KAMAKURA

Miss Edith Halpert
The Downtown Gallery
465 park Avenue
New York, N.Y. 10022

April 5, 1966

Dear Miss Edith Halpert ;

Your favor of March 12 is duly to hand.
I understand that you are greatly troubled by
Nihonbashi Gallery in setting the accounts of " Kuniyoshi
Exhibition ".

I lost no time to ask Mr. Takeo Nishikawa, President
of Japanese Picture-Dealers Association, to investigate
in the matter.

According to his answer through telephone, Mr. Tetsuo
Kojima of Nihonbashi Gallery, feeling responsibility on
the matter, has already written to you saying that towards
the end of March the accounts shall be fully settled and
has now got through the formal procedure to send dollars
to you.

In case, however, you have not yet received his letter
prior to this letter of mine and he failed to remit the
money promised, please let me know of it.

And then, if you will write to me of your desire to
have the accounts settled, I shall be able to take more
positive influence on the matter,

With my best wishes,

Sincerely yours,

Teiichi Hijikata
Teiichi Hijikata

Director of The Museum
of Modern Art, Kamakura
Kamakura-shi, Japan

for publishing information regarding sales transactions,
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is by published 60 years after the date of sale.

130½ East 65th Street
New York 21, New York

April 4, 1966

Mrs. Edith Halpert
Downtown Gallery
Ritz Towers
Park Avenue & 57th Street.
New York, New York

Dear Mrs. Halpert:

As a specialist in the work of Arthur Dove and Ben Shahn
I would appreciate an evaluation on the following two
paintings for insurance purposes.

1) BEN SHAHN "The Porch" ink and wash, 25w" x 13h" 1500.-
~~Two figures, man and woman~~
~~sitting on a swing on a porch.~~

6.
2) ARTHUR DOVE "Red Yellow and Green" oil on canvas - 1935 4000.-
14" w x 10" h. Exhibited "An
American Place" April 1936.
Ex Coll: G. David Thompson
Alfred Steiglitz

With thanks.

Sincerely,


Elaine G. Rosenfeld

March 27, 1966

Dr. Herbert J. Kayden
130 East End Avenue
New York, New York

Dear Herb:

As I mentioned during our recent telephone conversation I wrote to the High Museum of Art in Atlanta, Georgia, which is now making an excellent collection of American art, largely through gifts, as the number of donors in that area is very limited.

Mr. Vigtel, formerly of The Corcoran Gallery and one of the most brilliant individuals in the field, was much interested in the possibility of receiving a painting by Edward Stasack, with the understanding, of course, that this is merely a possibility. If you are really planning to dispose of Ed's work, I will send Vigtel photographs of the two paintings so that he may present them to the Committee for approval. This is necessary despite his personal enthusiasm for the artist. I will do nothing about it until I have word from you. Won't you please let me know.

Also, I hope that you and Gabrielle will come to see the Pattison exhibition, which opens on Tuesday evening with a party and on Wednesday to the public. Because I am so fond of the Kayden family inclusively I regret that there has been a misunderstanding and think that the time has come when all is forgotten and that you will resume your visits to the Gallery. I miss you.

Best regards,

EGR/tm

P.S. Do let me know about the Stasacks, indicating which of the two you would prefer to present for consideration.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

Address: Philadelphia Museum of Art
Benjamin Franklin Parkway, Philadelphia, Pa.

Date of gift or proposed gift: 1966

Name of work: "After a Walk Back of Mabel's"

Artist: Georgia O'Keeffe

From whom purchased: Mr. and Mrs. William H. Brown
City (if not New York): 920 Crum Creek Road
Media, Pa.

When purchased: 1965

Purchase price: \$3700.00 plus 5% tax

they exchanged it with
the Makler Gallery, and
Dr. and Mrs. P.T. Makler
bought it from the Makler
Gallery

Medium: (Underline or fill in one)

PAINTING-Oil-Water color-Pastel-Gouache-Other oil

DRAWING-Pencil-Crayon-Ink-Other

SCULPTURE-Bronze-Stone-Wood-Other

GRAPHIC-Lithograph (Blk & White, Color)-Etching-Other

Support: (Underline one)-Canvas-Paper-Wood Panel-Other

Dimensions: Height 40 inches; width 30 inches

Location and Description of Signature, Date and Inscription:

nothing on front of canvas; back of canvas is covered by cardboard, labels on back

Quote how signature and/or date read:

Face (underline two): Upper, lower, right, left, center,
other

Reverse (Describe): label of Downtown Gallery and 2 labels of Museum of Ogunquit

Quote, describe, and state location of any other inscription:

Upper left: Downtown Gallery

Upper Right: Museum of Ogunquit

For Sculpture, Cast No. _____, Edition Size _____

Condition:

*Former Owners: (Dealers and collectors)

Downtown Gallery

Makler Gallery

Mr. and Mrs. William H. Brown

*Exhibitions:

Museum of Ogunquit

*References in Publications (Books, Magazine Articles, Exhibition Catalogues, etc.)

Note: If space is insufficient, please supply information on additional page.

6000 - 3/16/66

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purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

March 15, 1966

Mr. Donald McClelland
2922 N Street
Washington, D. C.

Dear Don:

Before sending the enclosed to the Smithsonian archives, I thought you might be interested - as a collector - to acquire a set of photographs. Since you are over 21 and are not a "woman" and no doubt have a plain envelope in your possession this seems to be an excellent opportunity to anticipate a rush of orders.

Don't you come to New York anymore? I miss you and hope to see you soon.

Sincerely yours,

EGH/tm

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from both artist and publisher involved. If it cannot be
established after a reasonable search whether an artist or
publisher is living, it can be assumed that the information
may be published 60 years after the date of sale.

March 30, 1965

Mrs. Ralph de Golier
Vineyard Haven - Box 771
Martha's Vineyard,
Massachusetts

Dear Mrs. de Golier:

In leafing through my "follow-up" folder, I found your note stating that you were planning to be in New York early in March and would either bring the paintings with you then or would send me photographs.

I trust that -- if the latter -- the photographs did not go astray and am therefore writing you again to ascertain the situation.

Please let me hear from you.

Sincerely yours,

ROH/rb

or to publishing information regarding sales transactions.
Researchers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

April 5, 1966

Mr. Frederick Baum
Rubin, Baum and Levin
598 Madison Avenue
New York, New York 10022

Dear Fred:

I am enclosing a copy of our original invoice which, as you will note, amounts to \$30,200. In addition, Mr. Avnet called on William Zorach at the latter's studio in Brooklyn and purchased a bronze and a drawing for which we are billing the Joan Avnet Gallery as of today. We agreed to the latter arrangement in both instances as her resale number obviates any tax charge. (She does have a legitimate gallery.)

As long as we get the sum total of \$33,700. it is O.K. with me under the arrangement we made previously of having the stock disposed of and a check for the amount made out to us.

There was some question that came up recently about a 10% discount to the Avnet Gallery. We had made no such arrangement in connection with the sale dated December 14th or the current one. I must insist on the retail figure. When we sent an exhibition to her, which involved her paying for advertising, shipping costs, gallery overhead, etc., we did allow a 10% discount. Here, everything is retail.

Sincerely yours,

EGH/ts

P.S. I am sorry I made an error thinking that the amount he stated, \$30,200. represented the original figure less a discount of 10%. However, the sale is actually for that sum, so forgive me for confusing you.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Garrett Park, Md.
March 28, 1966

Dear Mrs. Halpert,

Mrs. Morris and I are coming to the City this weekend, primarily to attend a performance at the Met. We expect to arrive shortly after noon, and stay at the Americana.

I shall call your office at the first opportunity to see if we can arrange a mutually satisfactory time to view what you have for sale in the Harnett-Peto school. You may recall that I have been hoping to accomplish this purpose for some months, in fact just about a year. I look forward to seeing you or one of your colleagues.

Sincerely yours,

William H. Morris
William H. Morris

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March 15, 1966

Mrs. Adele Rosenstein
Parkleigh House, Apt. 11G
530 Biscayne Boulevard
Miami, Florida 33131

Dear Adele:

Evidently you are much more involved than you had planned to be. In any event, I hope this is the reason why I have had no word from you for some time. This disturbs me somewhat and I trust that everything is running along smoothly for you and that you are very happy.

As for me, the situation remains much the same, but I am hoping that some breakthrough will come along which will reduce my working hours from 18 to about 12 daily.

The longer I remain in this business, the more I realize that I made an error in retaining all our archives since every institution in the United States (so it seems) demands information and everyone is busy tending to this nonsense rather than to what would eventuate in business for the Gallery. Now that I have been reported completely cured, I am in a better position to think about the future and make some arrangement whereby the Gallery itself can function on a more efficient basis - and the hell with the service department for everyone else.

Do let me hear from you as I am eager to get all the latest news, as opposed to my repetitious reports regarding life at the D.G.

Love,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CARSON, LUNDIN & SHAW
ARCHITECTS
RECEIVED

MAR 28 1966

| | | | |
|-----|-----|----|-----------|
| WPH | 2 | 25 | Alc. 100% |
| | 100 | 5 | a.s. |

Mr. Howard Connor, Mgr,
Ritz Tower Hotel
465 Park Avenue
New York, New York

Re: Art Gallery

As you are aware the gallery plans were approved and the work finished. In as much as other work is proceeding in the building, it is not possible to even apply for a new C of O until the jobs for Charles of the Ritz, and Mr. Cohan, and any other work now in progress is completed. This may not be for several months. It is not even possible to secure an amended C of O for the cellar floor such as we did for Mr. Goodwin on the second floor, because the Charles of the Ritz work is on the same floor as the gallery.

Yours truly,

Lee Schoen

LS/mk
cc: Mr. Tel Scacchetti

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| Judge Jonah J. Goldstein, New York | Sir Isaac Wolfson, Bart., London |
| Abraham Goodman, New York | |

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April 2, 1966

Mr. Arch Leean, Assistant Professor
Art Department
St. Olaf College
Northfield, Minnesota

Dear Mr. Leean:

In response to your recent letter, I am afraid that I cannot estimate the transportation and crating charges on the Shahn exhibition, as we have never had occasion to pay such expenses in connection with an outgoing exhibition. Since you have had shows previously and no doubt these were sent via Railway Express, you must have some approximate idea in this connection.

Fortunately, before June we expect to have a number of Shahn's pictures returned to us from various exhibitions and should have some new examples available as well. We will include some paintings, drawings and graphics. Incidentally, the latter group will be sent unframed as silkscreens are usually sold "as is". On the other hand, if you would prefer to have some of these framed, we can arrange to do so in several instances.

At this point it might be a good idea for you to advise me as to the number of items you would like to have, including possibly one or two large examples.

My very best regards.

Sincerely yours,

EGH/tr

THE DOWNTOWN GALLERY

458 PARK AVENUE

NEW YORK, N. Y. 10022

RETURN REQUESTED



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Highly indignant that
while you were in Fort Worth
you didn't ~~call~~ call me while
I was on my
bed of pain — some minutes
even came to see me

Mr. ~~Wm.~~ Sam Cantey, III
1220 Washington Terrace
Fort Worth, Texas

March 15, 1966

Mr. August L. Freundlich, Director
The Jos and Emily Lowe Art Gallery
University of Miami
Coral Gables 46, Florida

Dear Mr. Freundlich:

Thank you for your letter. I am greatly impressed with the project you mention, but since it has been my consistent policy to make important works of art accessible to institutions with limited funds and too, what I call "loving" collectors, we have nothing within the price range you mention, which is way, way beyond any figure we can quote. As a matter of fact, for even the lesser sum of \$25,000, we could recommend a number of outstanding works of art in the American field of major artists rather than one specific example.

May I suggest that you look over our list of American old masters of the 20th century and select the names of those who interest you particularly. I will then send you photographs together with all the pertinent data so that you may make a tentative selection.

I look forward to hearing from you shortly. I do appreciate the fact that you contacted us.

Sincerely yours,

EGH/tm

FLINT INSTITUTE OF ARTS
DE WATERS ART CENTER
DR. G. STUART HODGE, DIRECTOR

March 21, 1966

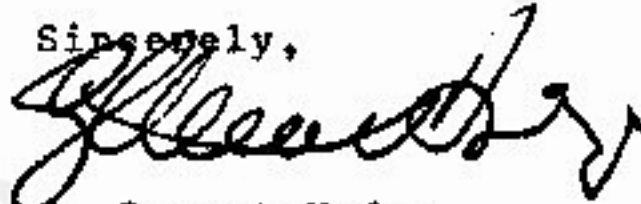
Miss Tracy Miller
Secretary to Mrs. Halpert
THE DOWNTOWN GALLERY
465 Park Avenue
New York, New York 10022

Dear Miss Miller:

Delighted to learn that we may include Mrs. Jerome
Greene's, Stella "STILL LIFE".

By return mail will you please send dimensions for
complete catalogue listing due at printer's within
the week. The enclosed forms will assist us also
for insurance data, etc.

Sincerely,


G. Stuart Hodge
Director

GSH:db

Enc.

Courtesy DG
Call MRS. JEROME L. GREENE
In case con

ing information regarding sales transactions,
responsible for obtaining written permission
and purchaser involved. If it cannot be
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ing, it can be assumed that the information
of 60 years after the date of sale.

The Corcoran Gallery of Art
Washington, D. C. 20006

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN B-3211

March 16, 1966

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York, New York

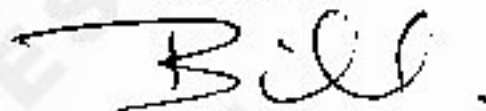
Dear Edith:

As we indicated in our letter of January 13 requesting the loan of The Peaceable Kingdom, we need to borrow heavily from your collection of twentieth century paintings for our Past and Present exhibition. It is particularly important as this exhibition will be the first full survey of American art ever held in the Capital.

We are attaching a list of the loans we now request. Also enclosed are two copies of our loan form for each work.

We wish to thank you in advance for your help and look forward to seeing you soon.

Sincerely,



Director

HWI/edc
Enclosures

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Information requested on statements pertaining to the impact of

President Kennedy on art:

I. AUTHOR

Name _____

Place of Birth _____

Date of Birth _____

Present address _____

Education _____

Profession _____

Publications (if pertinent) _____

Please use additional sheet if necessary.

II. STATEMENT

Date of writing or speaking _____

Published or delivered? _____

Where? _____ Copyrighted? _____

Who holds copyright? _____

Do you give permission for publication of statement to the

John Fitzgerald Kennedy Library and Drew University?

Additional comments:

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 15, 1966

Mr. S. Dillon Ripley, Secretary
The Smithsonian Institution
Washington, D. C. 20560

Dear Mr. Ripley:

About 15 years ago, after spending considerable time explaining a great many details about collecting to would-be buyers, I suddenly recalled an early experience in my career (before the art gallery) and remembered that I got a job as a result of thinking up a pamphlet entitled A.B.C. FOR INVESTORS. This actually had to do with a bank, where I worked for many years after the book experience. In any event, it occurred to me that an A.B.C. FOR COLLECTORS would be a good stunt and I got very busy on this theme. I recalled having seen some wonderful cartoons by Steinberg and communicated with him, obtaining his permission to use any of these which I considered suitable for the purpose. Subsequently, I commissioned Jack Baur to write the pamphlet, indicating the specific headings desired, also based on the questions asked consistently. All this is a preamble - and a long one, I'm sorry - to something I want to offer you. The booklet referred to is enclosed and I think should be valuable at your sales desk (if you have one). My little Foundation paid for the writing of the text, for the publication, etc. and I find that we have quite a number left in the warehouse. There was a time when a good many museums purchased these for the same purpose. The cost was 15¢ per copy if 100 were ordered and the pamphlets were sold at 25¢. I should like to present your sales desk with 100 to see what effect they will have on the overall type of visitors. If you think this will be advantageous, I will send them to you upon request. Incidentally, before I forget, I also obtained permission from The New Yorker at the same time, thus there should be no problem and, of course, you will note that Jack Baur obtained the copyright in 1954.

I look forward to seeing you in the very near future. Meanwhile, my warm regards.

Sincerely yours,

EGH/tm



WHITNEY MUSEUM OF AMERICAN ART

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Dear Edith -

Ann is joyful here due to the
good news about you.

With my warmest best wishes

Love

Jack Gordon

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participants are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.



April 1, 1966

pol
out


The Director
Downtown Gallery
465 Park Ave
New York, N.Y.

Dear Sir:

Mr. George E. Mellor, director of the Gallery would like to have his
name added to your mailing list. Also, he has asked if it is possible
for us to have a retrospective of Rattner sometime next season.

School begins in September and we are currently arranging for exhibits
in the fall and winter. The gallery is 40' x 80' with over 400' of
linear space.

Sincerely,


Bridget Paddock (Mrs.)
Assistant to the Director

LAMONT GALLERY • THE PHILIPS EXETER ACADEMY • EXETER, NEW HAMPSHIRE 03833